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VOL. LXIV.—NO. 13

NEW YORK, WEDNESDAY, MARCH 27, 1912

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JANUAR ST., 31.
BERLIN, W., March 9, 1912.

Berlin's new opera house, which is so sadly needed and which has been under discussion for several years, is gradually assuming tangible proportions. It has been decided to appropriate the sum of 11,500,000 marks for the building, and of several eligible sites, that on which Kroll's Theater now stands has been found to be the most practicable. Furthermore, plans of the new house by the four architects, Ihne, Seeling, Littmann and Grube, have been worked out and put on exhibition for public approval or disapproval. These plans have been accessible to the public in the festive hall of the House of Representatives since last Wednesday; this was done by command of the Emperor, who expressed a desire to have the public freely criticize the plans, and it is the monarch's expressed wish to have the gist of these criticisms laid before him. A writer in the *Börsen-Courier* expressed his disapproval of the whole scheme as follows: (1) The appropriated sum for the new opera house is too small to insure a suitable building. (2) The choice of Kroll's as a site is an unfortunate one. The old opera house should be torn down and the new one be built where it stands. The Royal Opera House should be in the center of the city, as is the



SCENE FROM OTTO NEITZEL'S OPERA, "BARBARINA," AT THE CREFELD PREMIERE.

case in Budapest, Vienna and Paris. (3) As the people furnish the greater part of the money, they ought to have a voice in the matter. In other words, for this national undertaking there should have been a general competition of architects and the final choice of the plans should be left to a jury composed of the first authorities. (4) The recent competition was quite arbitrary. (5) The principal question is: "Are we to build a house in modern style or are we to copy the ancient building?" Before this question was even brought up it was answered by choosing the old, for all these plans, with singular unanimity, cling to old traditions. (6) It would be a blessing if Ihne were at once rejected. His mausoleum, with the stunted pyramid on the roof in late Renaissance style, is gloomy in every respect. Furthermore, we know how weak and uninteresting is his treatment of detail and we shudderingly think of his Kaiser Friedrich Museum. The three other plans are reproductions of Schinkel—Schinkel changed to the Ionic, the Corinthian and the Renaissance; it is nothing more nor less than a rehash of Schinkel's Royal Play House. The two most approved plans are indeed strikingly similar in their exterior aspects to the Royal Play House. It is expected that the final choice will be made by the Kaiser some time in April.

Fannie Bloomfield Zeisler gave her second recital on Tuesday at Beethoven Hall, this being her final appearance in Berlin this season. The distinguished pianist opened her program with a pastorale and capriccio by Scarlatti, which were played with exquisite finish and great delicacy. Beethoven's big C minor sonata, op. 111, was given a highly individual reading—a reading full of absorbing interest. Madame Bloomfield Zeisler has her own ideas of interpretation and she is great enough and famous enough as an artist to be an authority unto herself. Her exposition of this great work was lucid, vital, full of esprit and

temperament. A couple of "Songs Without Words" by Mendelssohn and a group of four Chopin numbers followed. In Chopin Madame Zeisler's remarkable beauty and unusual depth of tone were revealed in a striking light; not only in cantabile playing but also in all kinds of flagrant work was her tone unusually sonorous, appealing, and of lovely quality. The artist also played two short modern pieces, Debussy's prelude, and Hadley's "Scherzino," from op. 22, a charming and effective piece. Then came Liszt's F minor etude, while the same master's twelfth rhapsody brought the program to a conclusion. The temperamental virtuoso performance of the rhapsody aroused the audience to spontaneous and prolonged tokens of approval. As an encore Madame Zeisler played a piece that I had never before heard in a Berlin concert: it was Rubinstein's "Melancolie." Madame Bloomfield Zeisler has proved with her three appearances in Berlin that she stands on an exalted artistic plane.

The Philharmonic Choir brought its series of oratorio performances to a close on Monday with a performance of Bach's B minor mass, the greatest of all oratorios and a work in which this famous choir stands preeminent. Siegfried Ochs, an acknowledged Bach authority, has brought this great choral composition up to a pitch of perfection that would seem to make further progress impossible, both as regards technical proficiency and interpretative powers. Ochs held no less than 100 rehearsals with his singers before the first public performance of the B minor mass many years ago; and since then he has continued to rehearse it and perform it nearly every season. Most extraordinary are the dynamic effects which the choir produces, and the contrasts Ochs gets in the way of tempi greatly add to the vivid impression. On hearing this work by Ochs and his forces for the first time, the listener is completely overwhelmed. It does not seem to be possible to secure the services of soloists capable of maintaining the lofty standard set by the choir itself. The disparagement of the soloists by the great body of singers is always strikingly noticeable, and yet Eva Lessmann, soprano; Maria Philippi, alto; George Walter, tenor, and H. Stephani, bass, who this time formed the solo quartet, are excellent artists, and a warm word of praise is due them.

Helena Teschner, the gifted young New York violinist, gave a concert with the Philharmonic Orchestra at Beethoven Hall on Saturday, playing the Beethoven concerto and Bruch's "Scottish" fantasy. Since I last heard Miss Teschner in public, two years ago, she has made extraordinary progress. She demonstrated, on Saturday that she is already worthy of a place in the front rank of women violinists. Although a frail girl, Miss Teschner plays with breadth and virility and at the same time with feminine charm. Her technical proficiency is such that she can easily and successfully cope with the difficulties both of the classic Beethoven and the romantic Bruch, and her straightforward, legitimate, healthy conceptions showed her to be a sincere artist and musician. The tone which she drew from her violin, a superb Stradivarius, by the way, was warm, penetrating and appealing and was never scratchy, even in difficult chords or in passages abounding in all kinds of left hand and right arm intricacies. Very praiseworthy was her excellent intonation in all forms of double stopping. Miss Teschner played, moreover, with purity of style. The rousing reception which the young American artist received was well deserved. Her teacher, Willy Hess, led the orchestra in the accompaniments of the two concertos, and between these he presented a novelty to Berlin, an orchestra suite, by Georges Enesco, the Roumanian violinist. Enesco is one of the most remarkable and versatile musicians now before the public. He has already made a European reputation as a violinist; he is said by connoisseurs to play the piano equally well; he is a composer of uncommon merits and he can read the most complicated modern scores as he can his A, B C's. This suite, which was the first composition from Enesco's pen that I have ever heard, opens with a prelude played by the strings unisono, a very original and effective movement. A slow minuet and intermezzo revealed the influence of the new Italian school of composition, while the finale is more in the modern French style. By far the most individual of the four movements is the prelude, although Enesco has something to say throughout the entire composition. Hess, a temperamental and routinized conductor, presented the novelty in a most favorable light and it met with a friendly reception.

Very different was the reception that another novelty found at Beethoven Hall a few evenings later. This was

a string quartet in D minor, op. 7, by the much discussed Arnold Schönberg, of Vienna. It was introduced to Berlin by no less an organization than the Rosé String Quartet, also of Vienna. Anarchy, musical anarchy—an utter disregard for all the rules and traditions in composition—characterizes Schönberg's musical utterances. Yet this op. 7 is by no means so bad as his later compositions. Harmonies in the conventional, accepted sense do not exist for Schönberg. He revels in chromatics and dissonances, and with him there is no question of any given key; such infantile matters do not interest him. Schönberg is the most striking illustration we have today of the modern extremist. To the musician with normal ears his compositions appear as the utterances of a lunatic. A battle ensued after the performance between his adherents and his opposers; while a few applauded the novelty with great vigor, the majority of those who showed any interest at all hissed. One thing is certain: Schönberg is at present commanding a great deal of attention.

Leopold Auer, the famous violinist and pedagogue, of St. Petersburg, will not go to London for the coming season. This will be a disappointment to the many young violinists who in past years have profited from the great master's instruction during his stay in the British capital. Last year Professor Auer suffered from the heat of London and also from the large number of applications for lessons from pupils who had flocked there from all parts of the world. For since three of his pupils, Mischa Elman, Efrem Zimbalist and Kathleen Parlow,



LEOPOLD AUER.

The famous violinist and pedagogue of St. Petersburg, teacher of Elman, Zimbalist and Parlow.

low, won worldwide renown while still in their teens. Auer has been literally besieged for lessons. The great pedagogue has decided to spend the coming summer at Loeschwitz, near Dresden, the place where Carl Maria von Weber lived during the last years of his life and where he wrote the immortal "Freischütz." It is a charming spot on the Elbe. Professor Auer will devote a portion of his time to teaching, although the number of pupils he can accept will be limited.

That phenomenal violinist, Sigmund Feuermann, begins to show unmistakable signs of age. He made his second Berlin appearance at Blüthner Hall on Thursday, playing with piano the Bruch G minor and the Paganini concertos and between these two numbers Corelli's "La Folia." While the boy's extraordinary gifts are obvious even to those who are on principle opposed to wonder children, it was also apparent from his playing on Thursday that the little tot has been overworked. He presented his program in a listless manner, as if he were no longer able to concentrate his thoughts upon the work in hand, and because of this lack of concentration his technique was deficient. His intonation in the thirds, sixths and tenths of the Bruch finale was very faulty. Feuermann is one of the tiniest specimens of humanity I ever saw on the concert stage; he is said to be eleven years old, but he looks about seven. He is a very sympathetic little chap, but in listening to him one can only feel sorry for him. Already the child's repertory includes the Beethoven, Brahms, Paganini, Bruch and Saint-Saëns' concertos, besides a large number of smaller compositions. The eye plays an important part in judging of the playing of a prodigy of this kind. One is astonished at seeing so small a child handle the violin with such proficiency; but on listening with closed eyes the difference between his efforts and the playing of a real artist is too great really to admit of comparison. The

ch'd should be withdrawn from public life for a period of at least three years.

Very different violin playing was heard at the same hall a couple of days before, when Renée Chemet, the Parisian violinist, gave her second recital. This consummate artist played the Mendelssohn and Saint-Saëns concertos, the Beethoven F major romance and three movements from Bach's B minor sonata for violin alone. Her remarkable powers of execution, unerring intonation, conceptions invested with poetic imagination and a delivery noteworthy for emotional depths unite to make an artist whose playing can compare favorably with that of even the best of the men. Renée Chemet has all the frills of violin playing which add so much to the charm of the instrument. In the Saint-Saëns B minor concerto she was wholly in her element, but her reading of the severe Bach sonata was also highly commendable. The young Frenchwoman met with a rousing reception.

A series of four chamber music concerts by the Hess Quartet was brought to a close on Wednesday, when a Brahms program was given, consisting of the most important chamber music works of the master, as the C minor string quartet, the clarinet quintet with Oskar Schubert in the clarinet solo and the F major string quintet, op. 88. The Hess Quartet now is one of the best chamber music organizations of Berlin and its concerts have found a large patronage. The other three members of the quartet are: Gustav Exner, second violin; Adolph Müller, viola, and Hugo Dechert, cello, the same artists that were for years associated with the late Carl Halir, their former leader.

Cordelia Lee, the charming Norwegian-American violinist, gave a second concert at Blüthner Hall, appearing this time with piano accompaniment. She played, among other things, Vieuxtemps' D minor concerto, of which she gave an admirable interpretation. Especially praiseworthy were the purity and sweetness of her tone and the emotional depths in the adagio. She also played the recitative with freedom and the finale with considerable impetuosity.

Head and shoulders above all the other violinists of the week loomed Fritz Kreisler, who presented at his last concert a program made up entirely of works by the old masters. It opened with Corelli's "La Folia" and closed with three Paganini caprices. Between the alpha and omega of Italian violin players came Bach's G minor sonata for violin alone, some variations in Kreisler's own elaboration on Corelli's gavotte, which Tartini utilized for his "Arte del Arco" and some charming bits by old French masters. Masterful in every respect was Kreisler's performance of the Bach suite. He brought out the different voices of the fugue with wonderful transparency and rhythmic force. In a piece called "La Chasse," by Jean Baptiste Cartier, the great violinist revelled in the execution of rapid thirds played spiccato and staccato; it was a remarkable illustration of execution on the violin in the way of rapid double

stopping with exquisite, delicate tonal effects. Kreisler's playing of this number was vehemently acclaimed, so that he was obliged to repeat it. In the Paganini caprices in B flat major, B minor and A minor his intonation was not always perfect, but he dashed them off with great virtuosity and tremendous effect. The program proper lasted only an hour and a half, but the number of encores that Kreisler contributed after its conclusion prolonged the concert to very nearly the regulation two hours, to which we are accustomed in Berlin.

A highly subjective pianist, who never fails to impress her audience, is Maria Carreras, the Italian. Essentially



GODOWSKY AND GERARDY.
Sketch by Adelina Sacerdoti.

a temperamental player, this artist combines a large degree of physical force with powers of execution that must rank her high among the pianists of the fair sex. Her ideas of interpretation, as they pertain to Beethoven, for instance, will not gain the approval of those who approve of the master not only from the objective viewpoint; but the objective players do not win the approval of the general public, as experience has often taught, and Madame Carreras, no doubt, prefers to have the vox populi on her side. At any rate, she has in her playing those qualities that make a strong appeal to a miscellaneous audience. Schubert's "Wanderer" fantasia was given a highly subjective reading, it is true, but a reading that carried conviction, wholly unconventional though it was.

Bruckner's D minor symphony was the principal number on the program of the eighth concert of the Berlin Royal Orchestra, under Richard Strauss' baton. Vincent d'Indy's variations, entitled "Istar," were also given by Strauss for the first time at these concerts, although the work has been given repeatedly in Berlin, among others by Nikisch. Although what this composer offers in the way of contents is not really important, it is interesting and even fasci-

nating, because of the esprit revealed and because of the brilliant instrumentation. Beethoven's C minor symphony, an old favorite with Strauss, brought the program to a close, and it is needless to say that this was the climax of the evening.

A chamber music concert quite out of the ordinary run of things was given at Harmonium Hall by five wind players of the Weimar Court Orchestra. The members of this excellent organization are: Messrs. Schneevogt, flute; Geist, oboe; Weise, clarinet; König, bassoon, and Melzer, horn. Their program was of unusual interest. It comprised three movements from Liszt's "Années de Pelerinage," arranged for wind instruments by the late Edward Lassen; Gustav Bumcke's nonet, entitled "Der Spaziergang," for harp, flute, oboe, English horn, clarinet, bassett horn, bassoon and two French horns, an impressionistic work full of atmosphere and polyphonic interest; and further, a piano sextet by Hans Huber. The musicians from Weimar had the assistance of well known local artists. We hear so many chamber music concerts by strings here that it was an enjoyable change to listen to wind instruments the greater part of the evening. The five men from Weimar are admirable performers and their ensemble left nothing to be desired.

Generally young pianists, in introducing themselves to Berlin, appear first with orchestra and give a recital afterward, but Vida Llewellyn, the young Chicago pianist, reversed this proceeding. She made her debut here in a recital at Blüthner Hall last autumn, and last evening she gave a concert with the Philharmonic Orchestra. She was heard in two concertos, the Chopin E minor and the Tchaikowsky B flat minor. Miss Llewellyn again demonstrated her pianistic ability; although she has as yet had little experience in playing with orchestra, she proved to be quite sure of herself in point of memory and accuracy of execution. The two works call for a wide diversity of treatment and her interpretations were intelligent and appreciative. Her tone was well modulated and her technic clear. Greater experience on the concert platform will no doubt give her more emotional power and more freedom of delivery. For a novice she made an excellent impression. There were times in the slow movement of the Chopin concerto when she played with real sentiment and warmth; in the finale, too, no little amount of verve was displayed. The young American was applauded warmly.

Of great interest was the appearance of a number of star pupils of Leopold Godowsky's Master School of Piano Playing, of the Vienna Conservatory. These young artists proved themselves to be richly endowed and thoroughly prepared, both pianistically and musically. Next week I shall write in full about their playing.

At his second recital Mark Hambourg played, among other things, both of the Chopin sonatas. Emil Sauer is also to play both at his next Berlin appearance. In the works of the great Pole, Hambourg had opportunity to display both his transcendental pianistic qualities

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and also his limitations. Few pianists, indeed, could play the finale of the funeral march sonata at such an accelerated tempo and with such clearness. Hambourg often enough has been accused of pounding, but the critics here in Berlin do not dwell upon the poetry of his playing, and poetry there certainly was in the slow parts of both sonatas. Full of delightful interest, too, was his rendition of the Grieg ballad and three Debussy numbers. It cannot be maintained that Hambourg submerges his own personality in the music; rather he makes the music he is interpreting a vehicle for the display of his personality. But it is a personality so strong and masterful that the average audience will always listen to subjective piano playing of this kind with the keenest interest. The Russian's success with the public was, as usual, pronounced.

Werner Funcke, the actor, a former member of the Berlin Royal Play House, has entered the ranks of the singers. Having finished his vocal education with Dr. Alfieri, of this city, he has just been engaged as tenor by the Royal Opera.

An interesting little book, entitled "Führer durch die Opernmusik" (a guide to operatic music), from the pen of Max Chop, the well known Berlin music litterateur, has recently been published here. It contains a brief analysis of some eighty of the best known repertory operas and compasses the entire operatic literature, from Gluck to Richard Strauss and Puccini. Chop gives in a few words the gist of the libretto in each case and also the principal themes of the score. Several works of this nature have already been written, but Chop's will be a welcome addition to literature of the kind.

Eleanor Spencer, the well known young American pianist, gave a recital in Hamburg in the Musikhalle on March 2, meeting with great success.

Christian Sinding, the Norwegian composer, and his wife, who are spending the winter in Berlin, are receiving much social attention during their stay here. They were guests at a box party at the Neues Operetten Theater recently, given by Mr. and Mrs. Howard Wells, the other distinguished guests being the Princess Tschahofskaya, the Countess von Suboff, Eleanor Spencer, Dr. George Edison Matt and Louis Bachner.

Adela Laue, of Chicago, will make her Berlin debut in the Singakademie with the Philharmonic Orchestra on March 18, when she will play the Beethoven G major concerto, the Liszt "Hungarian" fantasia and also that master's concerto in E flat. Miss Laue is the fifth pupil of Victor Heinze, the well known piano pedagogue, of Chicago, to play in Berlin this season. The young artist has been heard in her native town with success, but the concert on the 18th will mark her first European appearance.

At the recent Budapest premiere of Puccini's "Girl of the Golden West" the composer is said to have declared that Miss Szamoszy was the only real Minnie, saying that she was far superior to Destinn in this role. Many difficulties arose in presenting the opera, and more than once Puccini was on the point of withdrawing it. When the work was finally produced, however, he was highly satisfied with the rendition.

Engelbert Humperdinck, who was stricken with paralysis early in January, has not yet fully regained his mental powers and still thinks he is in London. It is planned to take him to Méran at the end of this month.

The bassoon as a solo instrument is a rarity, and the recent appearance of Franz Krueger-Nystedt in Gross Lichterfelde, a suburb of Berlin, was of unusual interest. This artist enjoys the reputation of being the greatest bassoon virtuoso of our day. His playing of an adagio and rondo by Weber and of a "Bravura Fantasia" by Tamplini is said to have been masterly. Krueger-Nystedt, whom I have often heard, possesses an extraordinary technical facility and produces a beautiful and soulful tone.

Adele Aus der Ohe, who was a pupil of Franz Liszt, recently gave a Liszt recital in commemoration of the centennial of her master. It was not a public recital, but was given before an audience of invited guests at the German Lyceum Club. The program comprised the B minor sonata, "Valse oubliée," nocturne No. 3, "Walderauschen," "Gnomenszenen," D flat etude and the taran-

telle. The distinguished pianist played brilliantly and won warm applause. Frä. Aus der Ohe has just been awarded a golden medal for art and science, "Bene merente," by His Royal Highness the Prince of Hohenzollern. This medal can be awarded only by special grant from the Emperor.

ARTHUR M. ABELL.

MUSIC IN SAN DIEGO.

SAN DIEGO, Cal., March 15, 1912.

The Amphion Club of San Diego presented Myrtle Elvyn, the talented pianist, on the last artists' day. Miss Elvyn made a delightful picture at the piano in the beautiful setting of orange and gray of the Wednesday Club, and impressed everyone with her singularly beautiful personality and captivating brilliancy of style.

John McCormack, the well named Irish tenor, came here and everyone revelled in the utter tenderness and appealing quality of the Celt, tender to the degree of hurting one, stroking the heart one moment, tearing it open the next, peering into the inner recesses of one's imagination and revealing strange longing—of spiritual unrest—of sad happiness. True voice of Ireland! John McCormack could sing nursery rhymes and prove satisfying, never seeming to forget the simple essence of all song is beauty of tone.

Eleanor Spencer as Aviator.

Eleanor Spencer is perhaps the first woman pianist to enjoy the sport of aviation. Accompanied by her friend, Princess Tschakofskaya, the well known aviator, Miss Spencer visited the aviation field at Johannisthal, near Berlin, recently and made two flights in a Wright machine, attaining a height of 400 feet. She was taken up by Pilot Abromowitsch, who represents the Wright Brothers in Germany. Miss Spencer was his first lady passenger.

Aus der Ohe in Dresden and Berlin.

Recent appearances of the celebrated pianist, Adele aus der Ohe, in the Saxon and Prussian capitals, called forth the following eulogistic press notices:

The most unanimous applause, in which the critics eagerly joined, was won by Adele Aus der Ohe, Royal Prussian Court Pianist, of Berlin, with her own suite for piano in E major in six movements, a piece that is full of charming thoughts and of clever external form; also with her three brilliant concert etudes, compositions that were performed by their creator with brilliant technic and with charming delivery.—Dresdner Nachrichten, November 13, 1911.

The large gathering of ladies from Dresden's best circles made the acquaintance of Adele Aus der Ohe, Royal Prussian Court Pianist, of Berlin, a composer of delightful individuality. With repose, refinement and brilliant technic, she delivered her compositions in a masterly manner. Among them was a suite in E major, of which the second and last movements, a sarabande and gigue, were especially charming because of the purity and unity of the old style. No less meritorious were the three concert etudes, which were delivered in a virtuoso style that roused the audience to a storm of applause.—Dresdner Anzeiger, November 14, 1911.

And concert etudes for piano by Adele Aus der Ohe. The principal artistic offering of the evening was, so I am told by many who attended, to be found in the instrumental part of the program, all the more so because the concert etudes in virtuoso style were performed by the composer herself in a brilliant manner.—Berlin Allgemeine Musikzeitung, December 13, 1911.

Adele Aus der Ohe, Court Pianist, gave a Liszt evening in the Lyceum Club. It awoke in me recollections of bygone days. It was in Vienna about a decade and a half ago that I heard the famous Liszt pupil perform the E flat major concerto in a Philharmonic concert under Hans Richter. The all powerful Hanslick at that time characterized her in the Neue Freie Presse as "the queen of Liszt Amazons." And Hanslick was not given to superlatives. Adele Aus der Ohe's art has victoriously defied time, she creates as of old out of the fullness of her heart, subordinating ornamentation to the decrees of musical architectonics—as was particularly noticeable in the B minor sonata—always keeping in mind the big lines and general impression. There is a dearth of reproductive artists in the musical world who have personality. Why does Adele Aus der Ohe hold herself aloof?—Berlin National Zeitung, December 17, 1911.

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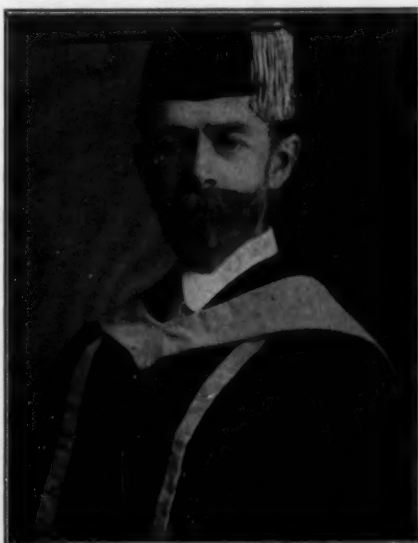


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Carl Flesch Eulogized in London.

The second appearance in London of Carl Flesch, the celebrated Hungarian violinist, on November 29, 1911, convinced the concert public of the world's greatest capital that here they had to do with an artist whose qualifications bear him up, in spite of his modest self-effacement, into the front rank of artists, as may be seen in the following press notices:

At his second violin recital at Queen's Hall yesterday afternoon, Carl Flesch emphasized those musicianly qualities exhibited on his appearance earlier in the month. If his attitude toward the classical school is strictly orthodox, the performance of Mozart's concerto in A was almost masterly in its finish and refinement and in its perfect repose and absence of all that tends to attract superficially, recalled very forcibly the manner of the late Dr. Joachim. In fact, the circumstance that the latter's cadenza was used and that his "Hungarian" concerto also figured in the scheme, seemed to suggest that Herr Flesch owed the great man more than mere admiration.

The occasion was productive of a new fantasia in G minor by Josef Suk, who is already known to us as second violin of the famous Bohemian Quartet. The work is a strong, vigorous piece of music, typical of its composer's nationality, but it is overloaded with thematic material, in the development of which it almost outruns interest. The orchestra is kept more than usually busy and Sir Henry Wood and the Queen's Hall Orchestra apparently took a keen pleasure in the attractive moments provided by the brilliant instrumentation. Herr Flesch played the solo part with the same facility that marked his exposition of the more classical selections and though at no time is his tone powerful, he exhibited in this work and the Joachim concerto, which followed, a thorough understanding of the chronological demands of executive as well as creative art.—London Standard, November 30, 1911.

A second recital given by Carl Flesch at Queen's Hall yesterday afternoon but strengthened the good impression created by his playing a few days ago, when he made his reappearance in England. The high artistic qualities of his playing were expressed in another channel yesterday, for his scheme included a Mozart violin concerto, the "Hungarian" concerto of Joachim and a composition new to London by Josef Suk, entitled a fantasia. The new work has some very striking features, of which the most distinctive are its strong national character, its bold writing for the solo instrument and the novelty of many of the orchestral effects. Herr Suk brings special qualifications to bear as a composer, for he is an excellent violinist, though best known as a member of the Bohemian String Quartet, which has appeared in England on several occasions, and

he does not hesitate to employ national idiom in his music. The characteristics of his country—Bohemia—are freely expressed in the work. They are represented by something more than violent contrasts, for there is a distinctive charm about the melodic cadences, which, with his fine technical writing and his vivid and



CARL FLESCH.

original orchestration, make the work of absorbing interest. Its one fault is its length, but in other respects it served to reveal fresh qualities in the playing of Herr Flesch, who attacked it with immense spirit and with complete success in the presentation of its

robust yet romantic phrases. The Queen's Hall Orchestra, which, conducted by Sir Henry Wood, accompanied throughout, gave its share in the best style. The work is likely to be included in the repertory of all such violinists whose resources are equal to its demands. The Mozart concerto, heard previously to the new composition, was played with much delicate charm and in the Joachim concerto provided a happy means of showing further good qualities. The audience was most appreciative.—London Morning Post, November 30, 1911.

The favorable impression made by Carl Flesch at his first orchestral concert was fully confirmed yesterday afternoon at the Queen's Hall. He may not have the magnetism of a Kreisler, an Ysaye or an Elman, but short of that special gift of personality, he is a great violinist. Not one of the three artists mentioned could have played Mozart's concerto in A with more finish of style or with a more sensitive insight into the character of the music. It was a pleasure to hear fine music so finely played. A fantasia in G minor for violin and orchestra by Josef Suk, the well known second violin of the Bohemian String Quartet, was the novelty of the concert. The music is naturally well laid out for the solo instrument and the work has many engaging qualities of sentiment and energy. It is strongly Bohemian in style and is cleverly scored for the orchestra. A little more than half of the twenty minutes it takes to perform would have been sufficient. I should have thought, for all Joseph Suk has to say, Herr Flesch was as good in this Bohemian music as he was in the Mozart and Sir Henry Wood and his orchestra accompanied both works to perfection.—London Daily News, November 30, 1911.

Florence Mulford's Busy Season.

Florence Mulford's concert work during the present season has been very different from that of last season. Last year Madame Mulford sang in all the large cities of the East, South and Middle West. This year she has accepted few outside engagements, but has given a great many local concerts. She sang with the New York Symphony Orchestra at the Utica Music Festival in February, and on March 8 she gave a recital in Burlington, Vt., during the music festival.

She has been heard in Summit, the Oranges, and Rahway, N. J.; and she has given a number of concerts in her own city, Newark, N. J. Unique among the latter have been the lecture recitals for the people, given under the auspices of the Board of Education. Madame Mulford had never before attempted this form of recital, which consists of a general talk on a given topic, illustrated by a series of songs. The subject of Madame Mulford's lecture was "The Influence of Indian Music Upon Modern Composers." After a short talk on this subject Madame Mulford gave a program of nineteen songs from American works.

Madame Mulford's speaking voice is so exquisite, and her enunciation and intonation so nearly perfect, that her lecture was almost as delightful as her program of song. It speaks well for this artist's ability that, in spite of the cosmopolitan audience attending a public lecture—an audience in which were little children and old people, men and women of the lowest as well as of the higher classes—she was able to hold them throughout the entire program and they were most enthusiastic in their applause.

Madame Mulford might easily devote her time entirely to teaching, were she so inclined, though she gives 100 lessons every week, and refuses additional pupils from lack of time. Her New York class has grown so much this season that she may have to give another day to her New York studio next year. It is due to Madame Mulford's widespread fame as a vocal teacher that she received, recently, a request to consider taking charge of the department of vocal music in the summer school of the State University of Vermont. This institution has for several years offered summer courses in all its departments, and these have been so well attended that the directors of the university have deemed it wise to enlarge their summer school. Madame Mulford will have full charge of the vocal department, using Grassmount Hall as the center for her work, and a number of her Newark and New York pupils have arranged to continue their vocal work with her at Burlington during the summer. She is planning a series of recitals for the summer session there, including some pupil recitals. Her work in her Newark studio will culminate, as usual, with a public pupils' recital in June.

Richard Burmeister at Dresden.

Here are a few press notices on Burmeister's great success at his Liszt recital in Dresden:

Under Burmeister's hands, creating sounds which seem to come from a mighty organ, the variations on the theme by Bach were rendered like an imposing prologue to the centenary of Liszt's birthday.—Dresdner Anzeiger.

In Burmeister, a chosen interpreter of Liszt, are combined the qualities of displaying the utmost virtuosity with a perfect rendition of its poetic contents. Burmeister knows the secrets of Liszt's art as one who sat at the fountain of love and devotion to the great master. The Bach variations were built up in archaic beauty, Mignon's song was sung on the piano like a stream of magical melodies and the performance of the B minor ballade gave proof of Burmeister's big and brilliant technique.—Dresdner Nachrichten.

Ugo Afferni has left Wiesbaden, and his successor as conductor of the Kurhaus Orchestra is Carl Schuricht, of Frankfurt.

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Gabrilowitsch as Pianist.

Ossip Gabrilowitsch is by no means neglecting his piano on account of his activities with the baton. Following are some recent press comments upon his playing in Berlin:

Two Brahms concertos comprised his program at the last concert and proved most favorable mediums for presenting to the best advantage a virtuosity and musicianship whose chief virtues lie in a sweeping technical mastery, a supreme order of intelligence and profundity, and an enthusiasm and fervor that are irresistible.

An evening of Brahms, while apt to prove distasteful to the average concert goer, cannot fail to effect an opposite result when the music is vitalized by the pianism of an artist of Gabrilowitsch's temperament. A distinguished audience greeted the pianist and rewarded his efforts with tremendous applause.—Berlin Continental, January 21, 1912.

(Schumann's G minor sonata.) In the first movement he displayed a fine, manly sympathy for the meaning of the music, the dreamy andante was beautifully romantic, the scherzo abounded with sharp rhythmic contrasts, and the finale was a glistening technical and musical feat. The following program numbers showed the elegant virtuosity and the fine detail work of his playing. The pianist's own "Meditation" pleased me because of its natural melodic line. He played Glazounow's gavotte so interestingly that it was once re-demanded. One wondered at his pearl-like finger technique in Sapellnikoff's "Elfenstanz" and he showed himself a fine Chopin interpreter in the F major nocturne and the E minor waltz. Without doubt Gabrilowitsch is an extremely interesting personality on the concert platform whether as pianist or conductor.—Berliner Tageblatt, February 17, 1912.

The artist still has his highly developed technique, to which the most difficult passages are as nothing. His interpretations I find more sympathetic than formerly, finer and more authoritative, especially the modulation of tone and the tempi. His performance of Schumann's G minor sonata was quite perfect; the Chopin numbers, too, were played with grace and charm and with finely modulated touch. The large audience was very enthusiastic.—Berliner Börsen-Zeitung, February 15, 1912.

Gabrilowitsch has in the last few years developed into a splendid musician and a piano player of the very first rank. That was proved by the beautiful performance of the Schumann G minor sonata, especially in the andantino movement, and of the largo from the seldom heard Beethoven A major sonata, op. 2. His building up of the various single movements is quite unique and distinguished by fine musical feeling.—Berliner Neueste Nachrichten, February 17, 1912.

Ossip Gabrilowitsch has got by the "Sturm und Drang" development period of the artist and now stands on the detached pedestal of the master. All he does is masterly. Technically there is nothing more to be wished for. Musically he prefers miniature painting and in such a fascinating manner that one, in spite of the tremendous oversupply of good piano playing, cannot bear enough of him. And that is saying a good deal!—Das Kleine Journal, Berlin, February 19, 1912.

That fine pianist, Ossip Gabrilowitsch, played the Schumann G minor sonata, the three fast movements with splendid dash, and the andantino so finely, delicately and poetically that the crashing applause at the end was really painful in disturbing the illusion.—Berliner Volks-Zeitung, February 17, 1912.

The Brahms concertos are not exactly compositions with which to win favor by the general public and the artist who plays them proves his loyalty to his art. And it requires a full blooded musician to really play them well. Gabrilowitsch proved himself equal to every demand. They have been played here with more power, but never has the inner poetry of the works been better brought out than by this pianist.—Berlin letter, Dresdner Lokal Anzeiger, January 12, 1912.

Helene Staegemann-Sigwart's Success in Dresden.

Since the marriage of the renowned singer, Helene Staegemann, to the young Count Eulenburg, she and her husband have taken apartments in Dresden, where they both devote themselves strictly to the pursuit of their beautiful art, the former, also, to teaching. Frau Staegemann-Sigwart, which latter name is that of the Count of Eulenburg, is the daughter of the celebrated operatic director, Staegemann, of Leipzig, who died some years ago. The young count is a composer of note, and his compositions attract the attention generally of musicians, winning for him high recognition from all quarters.

Frau Staegemann has appeared everywhere in Europe in concerts, and in Dresden especially her rare and beautiful art is very highly rated. Recently she sang in the concert given under the patronage of the Princess Johann Georg, for the benefit of needy school children. This concert presented artists from the highest ranks of Dresden and Berlin. Baroness von Knorring's name headed the list. Helene Staegemann, Arthur Schnabel, the brilliant pianist from Berlin; Louis Persinger, whose playing in Dresden has won him honors from leading and prominent personages here; Dr. Botho Sigwart (Count Eulenburg) and Dr. Latzko, of the Royal Opera, were the other performers. In all it was a brilliant company. Frau Staegemann sang some charming songs of her husband, and of Hans Pfitzner, closing with a group of volkslieder, delivered in her most captivating style. Reports

of the concerts say that the artist is one of high refinement and rare finish in her attainments. Her voice is said to be not large, but sweet and pure and she manages it well. Her greatest art is in her delivery, continues the account, and her singing on this occasion, especially her interpretation of her husband's beautiful songs, brought her many rounds of applause and frequent recalls.

In conclusion: "Frau Staegemann has beside all these gifts a personality of rare attractiveness; she has sweetness of face, gracefulness of figure and charm of manner. To use two untranslatable German words she has those two rare qualities, so seldom found, namely 'Gemüth' and 'Anmut,' and it is these invaluable qualities that, with her rare art, endear her to her audience and her friends. Frau Staegemann has a number of pupils who are enthusiastic about their work with her."

Snapshot of Singers.

The accompanying photograph is a snapshot of Florence Hinkle, John Barnes Wells and Reinald Werrenrath, taken



NEW YORK SINGERS IN CANADA.

in Ottawa, Canada, recently. Mr. Werrenrath is handling the reins.

Minneapolis Orchestra in Louisville.

LOUISVILLE, Ky., March 14, 1912.

The musical triumph of the season was achieved by the Minneapolis Symphony Orchestra, which gave two concerts here on the afternoon and evening of March 12 at the Shubert-Masonic Theater. The afternoon concert was something unique in Louisville—a great orchestral program for young people, and the large gathering of students and school children proved that the occasion was thoroughly appreciated. The program was made up of short, characteristic compositions, adapted to the comprehension of the youthful auditors, and Conductor Emil Oberhoffer

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gave a few interesting explanations of the uses of the various instruments in producing effects. The "grown ups" present were as much pleased as the children, and found the concert so much to their liking that another of the same kind will probably be attempted in the near future.

At night a superb symphony program was offered, Tchaikowsky's "Pathétique" occupying the place of honor. Many times has this work been heard here, but it was the unanimous opinion that Mr. Oberhoffer's reading surpassed that of any previous conductor. The wonderful control exerted by Mr. Oberhoffer over his men results in a tonal unity absolutely perfect, and the breadth of his climaxes, as well as the finesse of his detail, were beyond criticism. He sways his musicians with the magnetism of his personality, and draws from them a response as sensitive as that of a violin in the hands of a master.

There can be no question but that the Minneapolis Symphony Orchestra, in Mr. Oberhoffer's hands, is one of the leading orchestral organizations of the country, and is winning recognition as such. The appreciation of the audience was most sincere and was proved by numerous and insistent recalls of the director. Lucille Stevenson, the soloist, though suffering from severe indisposition, made a favorable impression in her rendition of the "Ave Maria" from Max Bruch's "Cross of Fire" and received a hearty encore. It is to be hoped that the orchestra again will visit Louisville in May. K. W. D.

Max Oberleithner's "Aphrodite," a one act opera, was produced in Vienna last week.



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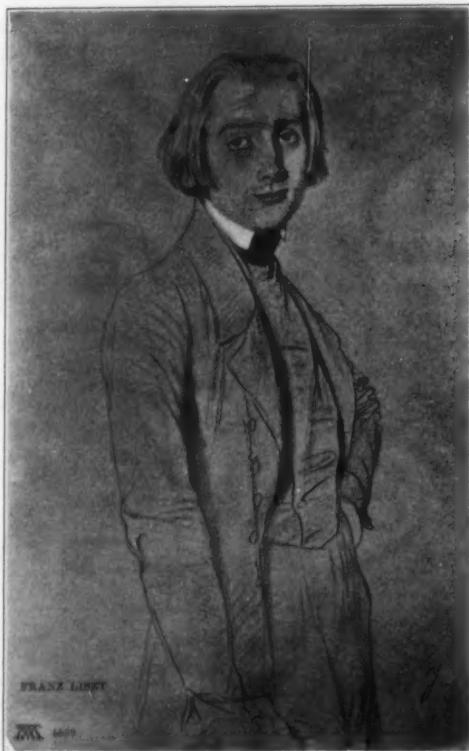
Gottfried Galston was heard last night at the Salle Erard, in a recital of which the program was as follows:

Chaconne Bach-Busoni
Sonata, op. 106 Beethoven
Ce qu'a vu le vent d'Ouest Debussy
La Cathédrale engloutie Debussy
L'Isle Joyeuse Debussy
Caspard de la Nuit Ravel
Ondine.
Le Gibet.
Scarbo.

Miroirs No. 4, Alborado del Gracioso.
Arabesques sur Le Danube Bleu Strauss-Schulz-Evler
Galston is one of those players who gets a grip on you in the first half minute of his playing and holds you enthralled, in various degrees of astonishment and delight, throughout the rest of his performance. Hardly have you got through telling yourself what wonderful delicacy he possesses when you find yourself wondering at his power; hardly have you satisfied yourself that he is a deeply inspired musician than you are taken off your feet by some whirlwind of technic and facility. His interpretation of the Beethoven number showed much of his power of interpretation and also, in the great fugue of the last movement, his really marvelous facility and force. The Debussy numbers proved his complete comprehension of ultra-modernism, and provided him with an opportunity of exhibiting that wonderful, zephyrlike delicacy, lending a mystery to these strange, soft harmonies as from the strings of an aeolian harp. The same may be said of the four splendid pieces by Ravel, the coming master. Here there are delicacy, charm, beauty, but also a wealth of tremendous power and a maze of difficulties that few pianists would care to encounter, that only the exceptional virtuoso could make sound anything but weak. Those thundering runs, taken at lightning speed, those crashing chords, each one struck with a power and a certainty that is nothing less than astonishing, those long sustained passages, where the whole piano seems to be crying out its message—surely not many others could have handled them as they were handled last night by Galston! His success was assured from the first. Before the end came there was a veritable ovation. The whole audience was in a state of wild enthusiasm; and at the end they simply would not let the player leave the stage. He seemed averse to giving encores. He gave none during his recital, and seemed decided to give none after it. But the audience would not

leave the hall and, standing at their seats, waited until finally the player had to grant them two encores. He is to be heard here again next week in a program consisting of Beethoven, op. 101, four Busoni numbers, two Chopin ballads and two pieces by Schubert.

The production of "La Fille de Mme. Angot" at the Gaiety has called forth the following remarks from its



YOUTHFUL PORTRAIT OF LISZT.

composer, Charles Lecocq, probably the oldest living composer of comic operas: "At last I have lived to see my best work done as I wrote it. All of the comedy horse-play that has gradually been introduced into it has been omitted. The orchestra is a real orchestra, the singers are real singers, and not mere props for the comedian. My comic opera becomes an opera comique, as it was intended to be."

Franz Lehar is here, directing the rehearsals of his "Comte de Luxembourg." This work is to be given at

the Apollo, and has been greatly altered and enlarged for the Paris stage.

The distribution of parts for Massenet's new opera, "Roma," soon to be given at the Opera, is as follows: Fausta, Madame Kousnezoff; Posthumia, Lucy Arbelle; Junia, Campredon; La Grande Vestale, Le Senne; Galla, Courbieres; Lentulus, Muratore; Fabius Maximus, Delmas; Lucius, Journet; Vestapor, Noté.

The second of the concerts of French music was given on Tuesday last at the Salle Erard, with much success. These concerts are full of interest to any one who is anxious to become familiar with the advance of the modern school in France. The only classic composer represented on these programs is J. Ph. Rameau, the reason being that the works of this great old French master have just been re-edited and placed in form for modern use and modern ears. Among the modern works given was a group from Louis Aubert's "Crepuscules d'Automne" ("Autumn Twilights"). These songs certainly stand among the best of the advanced modern school. They have none of the vagueness which is such a blemish on much of the lyric work of the moderns. Each of these songs works up to a finely constructed melodic climax instead of wandering on aimlessly, as do so many modern works, where it is evident that the composer is using harmonies that he does not know just what to do with. The "Six Preludes" for the piano, by Roger-Ducasse, are most attractive compositions and, like many other works I have heard by this same writer, give promise of a great future. Debussy we all know, and his songs need not detain us here. Samazeuilh, whose suite for piano in six parts was given, I do not care for. Maurice Ravel's string quartet was also given, and made the same splendid impression it always does.

I spoke last week of the splendid "Psalm for Chorus and Orchestra," by Florent Schmitt. Now comes the announcement that Florent Schmitt is writing at present the music for a "review," soon to be given at the Theater des Arts. This is one of the most artistic theaters, if not in fact the most artistic theater in Paris, and one realizes that its manager would not do anything that would be a breach of artistic excellence; still, a "review" is a "review," and the music to it is generally of the very lightest order. The American musical comedy is not in it with these Parisian "reviews," and how is Florent Schmitt going to make music to such a thing? The answer to that question will be interesting.

Next October is the date fixed for the first performance at the Gaiety of Massenet's "musical Rabelaisian farce," "Panurge." The success of his burlesque, "Don Quixote," gives promise of a still greater success for this new work of the same order.

Thuel Burnham's ninth Sunday musicale of the season brought forward Bess Bradford and Marguerite Kreeger, two interesting artist pupils, who achieved a noteworthy and legitimate success. In a program made up of pieces from Beethoven, Rachmaninoff and Chopin, both pianists showed to advantage the salient qualities of the Burnham school—brilliant, fluent technic, rhythmic precision, intelligent musical insight on the interpretative side, and a beautiful tone. This latter characteristic, so prominent in Burnham's own playing, he seems to have the happy faculty of imparting to his pupils, with the re-

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sult that even in passages of the greatest power their tone remained always musical. Both Miss Bradford and Miss Kreeger will give recitals of their own in May, and their success on Sunday promises well for their later appearances.

It is expected that "Cobzar," the two act opera by Madame Ferrari and Madame Vacaresco, will see its first Paris performance about the end of this month. This work has already been tried at Monte Carlo and several other places, and has met with some success. In deals with the life of the convicts in the salt mines of Roumania, and is very picturesque. It is said (possibly merely by way of advertisement) that all of the costumes for this Paris production were made in Roumania by peasants. André Messager's ballet, "Les Deux Pigeons," will be revived to provide the necessary choreographic display. The new ballet by Alfred Bruneau is also soon to be given at the Opera. The title of this is "Bacchantes," and the scenes are laid in old Thebes.

Frederic Lamond was again heard in recital last Wednesday, and his program consisted of Glazounow's sonata in B flat minor, Beethoven's sonata, op. 31, No. 3, and pieces by Chopin, Brahms, Strauss-Tausig, Schubert-Liszt ("Erlkönig"), Rubinstein and Liszt.

The Lamoureux Concert announced for Sunday the first performance of a new symphony by Fernand le Borne, composer of "Les Girondins," and the Colonne Concert announced for the same hour a new symphony by Andre Gedalge, winner of the Grand Prix de Rome, Inspector of the Conservatories of France and author of a valuable work on fugue. It seemed best worth while to go and hear this new symphony by Gedalge, especially as he is quoted as holding the opinion that the form of a work should depend upon the ideas, and that the ideas should be independent of any poetic or other inspiration. This would seem to suggest that the composer has thrown the old form overboard, but has not fished up a program to explain what his work should mean or the form of it. A courageous method! As an actual matter of fact, nothing of the sort was apparent. The old symphonic form was adhered to at least sufficiently not to shock the pedants, and the symphony seemed to differ from other symphonies in no essential points except as being dryer and less interesting than most of the symphonies that are performed by reputable orchestras that have reputations to maintain. From beginning to end of this work there was not a single idea that was worthy of being written down on paper, and the technical part also left much to be desired.

I was greatly interested at hearing Sylvio Lazzari's prelude to "Armor," which I heard when it was given for the first time by the Lamoureux concerts about seventeen years ago. This lovely piece of tone painting made a great impression on me then, and I was pleased to find that the old impression held good at this second hearing. Lazzari has finally won success with his "La Lepreuse," but I have been wondering all these years why he did not win success sooner, if not as a dramatic writer at least as a composer of symphonic tone pictures, for he has both technic and ideas.

Madame Kaschowska was the soloist of the afternoon and was heard in a recitative and aria from "Fidelio" and the Brünnhilde "Farewell" from "Götterdämmerung." The less said about it the better, but it seems as if, as a matter of mere politeness, the audience should applaud until the soloist has time to get off the stage.

The Concerts-Barrau (subventioned by the State) gave a most interesting matinee on March 7, at which, among other artists, Moszkowski was heard. No less an attraction was Marcel Chailley, who, with Gaubert, flute, and Jurgensen, viola, gave the "Serenade" by Beethoven. The work was delightfully handled. The interpretation could not have been better and proved once more M. Chailley's ability in dealing with the works of the great old masters as well as the moderns; a rare faculty nowadays. One is filled with wonder at what a wealth of sonority the great Beethoven was able to get out of these three seemingly inadequate instruments; how he seemed to know just what sort of ideas to select and just how to develop those ideas so as to be always interesting. Is there any man living today who could do it? I doubt it. In addition to this number, M. Chailley was heard with his string quartet in the Haydn quartet, op. 76, No. 5. Here again the interpretation was perfect, and the sonority and delicacy, the perfect ensemble work, the sparkling staccato and broad legato passages, could not have been better done. Before speaking of Moszkowski, let me mention a song that struck me as being very good for a recital number, and is, I believe, quite new. This is "Les deux menestriers," by G. R. Simia. It is a sort of modern ballad, very dramatic and emotional, and at the same

time very well written for the voice. It is not unlike Strauss' "Steinklopfer Lied." Moszkowski played his "Rondes allemandes" with Mlle. Lewinsohn, who is stated on the program to be a first prize Conservatory pupil. She certainly plays very well, but her gay and giddy appearance beside the sedate and dignified Moszkowski at the piano rather spoiled the effect of their performance. Moszkowski sits perfectly still and plays his part—he was at the bass—as if it were no trouble to him; but he plays with a great deal of expression and a very smooth technic, and made the duets sound rather less stiff than do most pieces of this order. He is looking a little gray, as he has a right to be at his age, but he is surprisingly well preserved and vigorous.

The dates of the musical contest given by the city of Paris have been fixed as Sunday and Monday, May 26 and 27. It was originally expected that 500 musical societies would compete for these prizes, and these expectations have been almost realized, since 497 societies have so far been inscribed. These are divided into three classes—choral societies, military bands and trumpet corps, each of which is offered a prize of ten thousand francs. There are also a large number of smaller prizes. Among the 497 societies inscribed, 129 are foreign, 368 French. They include altogether 24,973 executants. England sends sixty-six societies, among which are the London-Welsh Male Choir, the Glasgow Choral Union and the Leyton Girls' Choir. Belgium sends twenty-four societies. Alsace-Lorraine sends fourteen; Italy and Holland each six; Luxembourg, five; Switzerland, four; Germany, Bohemia, Denmark and Spain, one each. The con-

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certs will be given at various theaters, and there will be a grand parade. We only regret that not more Germans are coming, for they are the greatest singers "en masse" of all.

Pasquali's Chattanooga Success.

In spite of the bad weather, Bernice de Pasquali won a notable success on March 14 at Chattanooga, Tenn., where she appeared at the fourth concert of the artists' course under the auspices of the Chattanooga Choral Society. The two local papers praised her thus:

The Lyric was filled with a brilliant and cultured audience, who complacently faced the steady downpour of rain to hear one of the most delightful of the winter concerts.

Madame Pasquali, aside from being the possessor of a pure soprano voice of beautiful tone and quality, has also a decidedly magnetic stage presence, which straightway made friends with her audience.

Madame Pasquali's voice is a pure soprano of the lyric quality with a decided coloratura gift; her work of last evening in this last regard being remarkably brilliant, the majority of her songs being evidently selected to bring out this light, birdlike quality in the singer's voice.—Chattanooga (Tenn.) Daily Times, March 15, 1912.

One must needs possess a musical discrimination of high order to be able to translate the singing of Pasquali into description. Personally, she might be described as sweet and beautiful, if she were not so commanding and stately. She would have made one think of a pink moss rose in her drappings of green and gauze and gold, did not her very dignity preclude the comparison. Her program was one which was fitted to a distinctly coloratura voice, which gave one the impression of a very high register. The sweetness and charm of her singing was brought out, however, in the classics of the sixteenth and seventeenth centuries. It was a sympathetic audience from the outset. Pasquali is compelling, but even in the abstract her singing would not require a magnetic personality to command attention and admiration. The sweetness of the violin tone is there. God-given, and she never loses it an instant. You do not feel that art has supplied that which heaven failed to bestow, and yet all art is there in its highest expression. Encore after encore was given the singer, and to each she responded most graciously, often with an additional number in lighter vein, however. Yet in all her varied program, setting forth her mastery of tone production, it must be the memory of three or four sharp, staccato notes in intervals of thirds, fifths or octaves—such notes as one hears the robin and the mockingbird send forth suddenly in the sky—this must be the memory one will bear longest of Pasquali.—Chattanooga News, March 15, 1912.

CINCINNATI MUSIC FESTIVAL PROGRAMS.

The music festival in Cincinnati this year is to take place May 7, 8, 9, 10 and 11, with the following programs:

FIRST CONCERT, TUESDAY EVENING, MAY 7.
Elijah Mendelssohn
(Oratorio.)

Johanna Gadski, Madame Schumann-Heink, Mrs. Werner-West, Christine Miller, Riccardo Martin, Clarence Whitehill. Solo chorus, chorus, orchestra and organ.

Intermission between the first and second parts.

SECOND CONCERT, WEDNESDAY EVENING, MAY 8.
The Beatitudes César Franck
(Oratorio.)

Madame Rider-Kelsey, Christine Miller, Mrs. Werner-West, Riccardo Martin, Ellison van Hoose, Douglas Powell; The Voice of Christ, Clarence Whitehill; Satan, Herbert Witherspoon. Solo chorus, chorus, orchestra and organ.

Intermission after the fifth Beatitude.

THIRD CONCERT, THURSDAY AFTERNOON, MAY 9.
Overture, Der Freischütz Weber
Andromache's Lament, Achilles Bruch
Madame Schumann-Heink.

A Symphony to Dante's Divine Comedy Liszt
Hell.
Purgatory: Magnificat.

With chorus of children and organ.

Overture, Hänsel and Gretel Humperdinck
Dreams Wagner
The Three Gypsies Liszt

Madame Schumann-Heink.

Tone poem—A Hero's Life Strauss
FOURTH CONCERT, FRIDAY EVENING, MAY 10.

The New Life Wolf-Ferrari
(A cantata on Dante's poem.)

Madame Rider-Kelsey, Clarence Whitehill.

Chorus of boys, chorus, orchestra, organ.

Children's cantata, Into the World Peter Benoit

Chorus of children from the public schools.

Orchestra.

Pax Triumphant, a festival prologue, op. 26 Van der Stucken
Orchestra.

Chorus of children from the public schools.

Organ.

FIFTH CONCERT, SATURDAY AFTERNOON, MAY 11.

(Wagner Matinee.)

Parsifal, Prelude.

Lohengrin, Lohengrin's Farewell.

Riccardo Martin.

Tristan and Isolde, Prelude and Love-Death.

Johanna Gadski.

The Valkyrie, Wotan's Farewell and Magic Fire Scene.

Herbert Witherspoon.

The Dusk of the Gods.

The Dawn of Day; duet, Siegfried and Brünnhilde.

Madame Gadski and Mr. Martin.

Siegfried's Rhine Journey.

Siegfried's Death.

Riccardo Martin.

Brünnhilde's Immolation.

Johanna Gadski.

SIXTH CONCERT, SATURDAY EVENING, MAY 11.

Requiem Mass, op. 5 Berlioz

Chorus, augmented orchestra.

Tenor solo, Alessandro Bonci.

Overture, The Springtime of Love Georg Schumann

Aria, The Sky and Sea (La Gioconda) Ponchielli

Alessandro Bonci.

The Mastersingers of Nuremberg Wagner

Scenes from the third act.

Prelude, Quintet, Dance of the Apprentices, and Procession

of the Mastersingers.

Chorus, Awake; prize song and finale.

Eva, Madame Rider-Kelsey; Magdalena, Christine Miller;

Walter, Alessandro Bonci; David, Ellison van Hoose;

Pogner, Herbert Witherspoon; Hans Sachs, Clarence

Whitehill. Mastersingers, John A. Hoffman, Walter T.

Vaughn, John O'Connor, Horace Motteram, Douglas

Powell, Robert J. Thuman, Hermann Gantvoort, Aloys

Bartschmidt.

Gruppe Fascinates Seattle.

In writing a review of the last concert of the Seattle Philharmonic Orchestra at which Paulo Gruppe, the young cellist, was the soloist, the music critic of the Seattle Post-Intelligencer, stated in the headlines: "Gruppe is great with violoncello; young artist holds audience fascinated with his tone paintings; a wizard of technic; appeals strongly in the rondo of Dvorak."

Continuing, in the body of the criticism, the following mention is made of Gruppe's playing:

The soul of all music is in the cello.

Last night at the Metropolitan Theater Paulo Gruppe, a twenty-year-old boy, held an audience enthralled while he charmed pictures and fantasies from his instrument. It was the occasion of the fourth symphony concert of the Philharmonic Orchestra, under John M. Spargur, a thoroughly worthy concert and a bigger audience than has been seen out of late.

Gruppe is a genius. Probably more in Dvorak's rondo he appealed to the average person, although in the Saint-Saëns concerto in A minor was afforded the fullest opportunity to judge of his extraordinary ability. His technical skill is marvelous and the depth of tone and purity of expression which he is able to produce are alike exquisite. He glides, with that human note which is breathed by the violoncello, from the purest, sweetest tenor violin to grand bass harmonies, wonderfully even and always full of melody.

In that beautiful rondo he seemed to obtain ever more of a throb, ever a little increasing murmuring, and the audience gave him the ovation merited by his artistic and inspired performance.

Hauser Concert April 4.

Isabel Hauser's second concert at the Waldorf-Astoria will take place Thursday evening, April 4, in place of Tuesday evening, April 2, as heretofore announced. Miss Hauser will be assisted by the Salsavsky String Quartet.

DRESDEN

Dresden Bureau of THE MUSICAL COURIER, 1
EISENSTUCKSTR. 16, February 28, 1912.

The Fuchs memorial celebration, which took place a short time since in the Vereinhaus, was a really impressive hour, spent in recalling the life, work and deeds of a good and great man. Herr Geissler delivered a dignified and worthy prologue. Herr Kammervirtuos Smith and Frl. Tamm played the "Suite Mignon" for cello and piano; Herr Kielarski sang groups of songs, and Frl. Tamm played with unusual power the difficult and strongly conceived sonata for piano. Then there followed the beautiful and impressive intermezzo for violin (Julie Stummer), organ (Hans Kötschke), and cello (Johannes Smith), followed by the deeply touching aria, "Com: Unto Me all Ye that are Weary and Heavy Laden," sung by Herr Kielarski; and this in turn was followed by the fine chorus "Jerusalem," both of the last mentioned being taken from the great oratorio of Professor Fuchs' "Blessed are the Dead," which is by many considered the greatest choral work of modern times. Pembauer directed with his customary skill, and the choral parts were sung by the Robert Schumann Sing-Akademie, the solo "Der Engel des Trostes," being taken by Juliane Geyer-Jäckel. Professor Fuchs was not only a man of marked musical endowment but also of strong religious conviction, earnest study, and lofty life. The attention of the audience was marked and the warm applause testified to the deep sympathy of those present.

The last meeting of the Bach Verein was devoted to the music of the Court of Frederick the Great of Prussia. Some of the numbers upon the program were composed by the king himself, and some others by P. E. Bach, who was at that time engaged at court. Other numbers were by Quantz, who taught the king how to play the flute, by C. H. Graun, Franz Benda, and finally a chorus by the great Johann Sebastian Bach himself, who was at one time an honored visitor at the court. All these composers connect themselves with olden, golden days of Frederick the Great and are interesting because of the time they represent more than for the music they wrote, excepting, of course, the great Bach. On this occasion Frau Wedekind was the singer, and she did with her beautiful voice and charming delivery all that a singer could do for the old time music. Frau Prof. Witting-Seebass accompanied the songs with fine taste and discretion. She performed, also with an evident and sincere effort to bring out of them all they possess, the rondo, E major, and fantasia, C major, by P. E. Bach. Her fine touch and excellent understanding rendered the works as pleasing as they can well be made. Adrian Rappoldi played with much finish an adagio from an old violin concerto of Franz Benda, who was the truest and last of the musical followers of Frederick up to the time of his old age. The great length of the program forbade a longer stay; otherwise I should have been glad to have listened to the fine chorus of Bach from the cantata, "Was mir behagt," sung by the chorus of the Verein and accompanied by its orchestra. Prof. Otto Richter was the conductor and Dr. Arthur Chitz represented the cembalo parts. I must not fail to mention honorably a very pleasing arioso and presto from an old flute sonata of Quantz, arranged by W. Waage, and beautifully played by the flutist of the Royal Capella, P. Wunderlich.

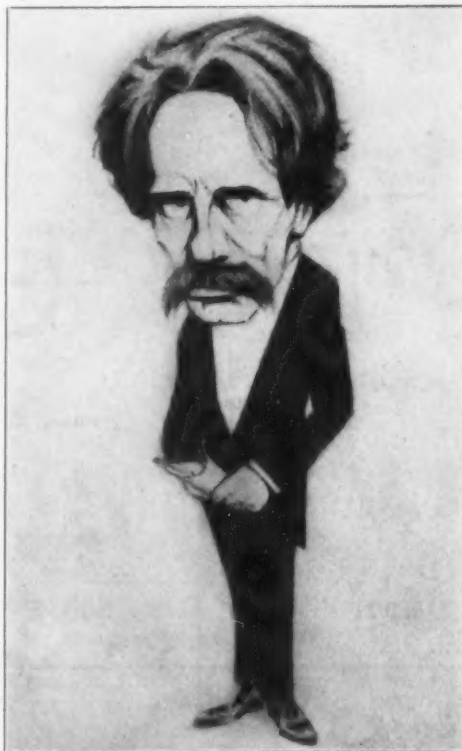
Frederic Lamond has returned to his old favorite of former days, and gave last night (February 22) another evening devoted to the works of Beethoven. He was warmly received and applauded.

In the Künstlerhaus, on the same evening, Arthur Reinhold and Hildegard Freiesleben-Poeschel gave a joint concert. Herr Reinhold, a pupil of the late Reisenauer, offered brilliant evidence of technical mastery of many of the well known and somewhat hackneyed piano compositions, as, for instance, the "Fantasiestücke" of Schumann, the B flat minor scherzo of Chopin, the unavoidable "Liebestraum" of Liszt, the "Faust Walzer" (beautifully performed), and the thirteenth rhapsody. Without great depth of spiritual insight Reinhold manages to entertain his audience by his brilliant technique, his sense of melody and cantilene and his clearness in reproducing the thematic matter of the compositions. Frau Freiesleben produced a sensation by reason of her beautiful voice, her temperamental power, and her climactic effects. Both artists were heartily recalled and there were a number of encores.

The last two "Salons" of Professor Roth proved of unequal and widely differing value: the first presented a rather pleasing and refined concerto of Graf von Hochberg, who still appears to be greatly under the influence of Mendelssohn. This was well played by Frl. Tamm

and Professor Roth. The strong and beautiful songs of Professor Roth were finely and nobly interpreted by Frl. Ottermann; also the lieder of Reinhold Becker, of which the eight "Kinderlieder" were of especial charm and attractiveness. As to the works of Burgstaller (Siegfried) I was unfortunately hindered in not hearing the whole program; what I did hear was the impromptu, excellently performed by Valeska Burgstaller, a pianist of attainments, who did ample justice to this pleasing work something under the influence of Liszt, Strauss and Debussy. Much the same could be said of the "Album Blatt" performed ably by the composer, and a member of the Royal Capella.

The latest performance of Mary Wollen's pupils was gratifying, for it marked unequivocal success. Frl. Arnold, in particular, has a voice of unusual power and



DR. WUELLNER IN DARKSOME MOOD.

beauty developed to an extraordinary extent. She was heard recently at a conservatory test concert in Hammer's Hotel, where her voice and artistic talent aroused general attention and interest. Frl. Arnold has certainly the prospect of an unusually successful and brilliant career if she is willing to devote the time and steady application and study which such a career demands and implies. The other performers, all pleasing and successful, were the Frls. Hellwig, Mödinger, Dellling, Frutiger and Maurice. The last named has made great progress since I last heard her, having a sympathetic alto voice of rich dark color and warmth of tone and interpretation. Frl. Auerbach's recitations showed marked dramatic talent and feeling and a fine, clear diction, united with a pleasing voice and enunciation.

Frau Philipp, who is a pupil of Frl. Sievert, is winning laurels at the Crefeld Opera, where she has been engaged for some time past and has appeared with extraordinary success in several roles, receiving praise from the press and public generally.

The second Liszt evening of Egon Petri was not quite equal in value to his first. He permits himself many odd and useless mannerisms which draw away attention from the compositions. If it is true art to conceal art, then so far as his command of the instrument goes Herr Petri would seem to ignore this principle and would apparently show the public all the while how he makes or desires to make this and that effect. On the whole, however, Petri's great spirit, strong mentality and feeling won his hearers and brought him enthusiastic recognition.

E. POTTER-FRISSELL.

Music in Maryville, Mo.

MARYVILLE, Mo., March 15, 1912.

The midwinter graduating exercises of the Maryville Conservatory of Music were held Saturday night in the con-

servatory recital hall. The graduates were Lillian O'Brien, of Jameson, Mo., and Daisy Butner, of Quitman, Mo. The program consisted of piano solos by Chopin, Grieg, Schutt and Bartlett, in the playing of which both young ladies displayed considerable talent and very careful training under Perry O. Landon, director of the conservatory.

Edwin Vaile McIntyre, of Oklahoma City, gave an organ recital in the First Christian Church of this city Tuesday evening, March 12.

The Northwest Normal male quartet, consisting of P. O. Landon, L. L. Perrin, H. H. Mutz, O. H. Quinn, will go to Illinois in April, to give several concerts. They will appear at Jerseyville, Carlinville, Virden and Palmyra.

MUSIC IN BUFFALO.

BUFFALO, N. Y., March 20, 1912.

Alice Nielsen and her company of ten artists appeared at Convention Hall, March 12, under the local management of William G. Kerr. The Buffalo music lovers enjoyed the offerings of the night, which included the third act of "The Barber of Seville," in costume, with appropriate stage setting. Fornari as the barber was inimitable. Miss Nielsen sang charmingly "Il Bacio," "Love Has Wings," "Comin' Thro the Rye," "Suwanee River," etc. Part first of the concert program gave the audience a taste of the quality of each soloist. All were applauded generously, Mardones, Ramelli, Fornari, especially the latter. Leveroni, the contralto, sang a selection from "Carmen" and was encored.

The recent piano recital given at Twentieth Century Hall, by Katharine Goodson, was an artistic treat. This princess of the musical realm is worthy of all the encomiums showered upon her by the press wherever she plays. Her selections were by Mozart, MacDowell, Debussy, Chopin and Liszt. Two compositions by Arthur Hinton, husband of the pianist, were charming, particularly the "Arabesque." Besides a representative Buffalo audience, musicians were in attendance from Rochester, among whom was Carrie E. Holyland, a very important factor in the musical life of the neighboring city.

The second chamber music concert of this season given at the Chromatic Club, March 16, called out a big crowd of music lovers who thoroughly enjoyed the excellent gram of the Ball Gould Quartet, with Madame Blaauw at the piano. Schumann's quintet was beautifully played. Margaret Adsit Barrell charmed all by her Schumann and Sinding group of songs in German, "In Freie," "Die Meerfee," "Erstes Grun," "Viel Traume," "Sylvain" and "Liebe das Leben." Mrs. Barrell's rich contralto was never so strong, true and resonant as now and her work is most artistic. Mrs. Ralph Hillmann, accompanist, was decidedly in rapport with the gifted young singer. Madame Blaauw gave a semihumorous account of the career of Christian Sinding as one who violated every canon of logic and yet has won a place which makes his work invaluable. In the remarkable quintet, op. 5, in E minor, as an illustration of his daring, there was as marked an individuality in the music as one finds in the poems of Robert Browning who, like Emerson, was a law unto himself in rhythm.

W. G. Kerr is in Chicago trying to secure a date for Mary Garden and her company in Buffalo.

VIRGINIA KEENE.

MUSIC IN MEMPHIS.

MEMPHIS, Tenn., March 20, 1912.

Memphians recently enjoyed a week of opera by the Lombardi Company; the works produced were "Rigoletto," "Madama Butterfly," "Lucia," "Il Trovatore" and "Cavalleria Rusticana" and "Pagliacci."

C. D. Johnston's musical lectures, under the auspices of the Nineteenth Century Club, will be continued. Mrs. Dudley Saunders, of the department of music, is in charge.

At another recent recital at the Nineteenth Century Club the artists were Angelo Cortese, harpist, and John Ward, flutist.

Under the direction of Mr. and Mrs. G. A. Fisher, a large chorus choir is being trained for the Alabama Avenue Presbyterian Church.

Last Saturday the members of the Amateur Music Club were delightfully entertained by Mrs. E. T. Tobey, at the Tobey home in Stonewall place.

Pipe organs have been installed in each of the Majestic Theaters, and in each one of these playhouses audiences hear orchestral music by the best musicians in the vicinity.

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Bloomfield Zeisler and Nikisch.

The following extracts are from Berlin dailies on Fannie Bloomfield Zeisler's playing with the Philharmonic under Arthur Nikisch on January 21 and 22, 1912:

Fannie Bloomfield Zeisler was the soloist of the seventh Philharmonic concert and played Moszkowski's pleasing E major concerto with extraordinary virtuosity.—*Staatsbürgerzeitung*, January 28, 1912.

Moszkowski's graceful and charming concerto did not fit in very well between Bruckner and Richard Strauss. But it was magnificently played by Mrs. Bloomfield Zeisler. It is very difficult, by the way; but that does not concern the public. The fingers of the artist overcame all difficulties as if by magic. She possesses a rhythm as snappy as a steel spring, a technic which has the clarity of crystal, and withal a temperament as sparkling as champagne.—*Der Tag*, January 25, 1912.

The soloist of the concert was the distinguished pianist, Fannie Bloomfield Zeisler, who played the charming trivialities of Moszkowski's concerto with a technic of filigree delicacy and a wealth of color and nuances of touch, always wisely mindful of the limitations of woman's physical strength.—*National Zeitung*, January 24, 1912.

The solo part of Moszkowski's concerto received a superb interpretation at the hands of Fannie Bloomfield Zeisler. As the soloist—since many years an always welcome guest—played it with the utmost verve, the success was inevitable.—*Tägliche Rundschau*, January 29, 1912.

The soloist of the evening was Fannie Bloomfield Zeisler, a pianist of most eminent technical equipment, who gave a superb interpretation of Moszkowski's concerto.—*Morgenpost*, January 23, 1912.

Moszkowski's concerto in E gave Fannie Bloomfield Zeisler an opportunity to show her stupendous virtuosity and never failing accuracy in passage work. The amiable but shallow composition made, however, no demand on the refined musical qualities of the interpreter.—*Die Wahrheit*, January 27, 1912.

The elegance and refined taste of the playing of Fannie Bloomfield Zeisler compensated us for the routine character of the composition.—*Deutsche Zeitung*, January 27, 1912.

Adele Krüger with Troy Vocal Society.

Troy, N. Y., March 21, 1912.

The Troy Vocal Society gave the first concert of its thirty-eighth season recently, with the assistance of Adele Krüger, dramatic soprano, from New York; Doring's Second Regiment Band, and St. Paul's Choir. Madame Krüger, who was in fine voice, sang songs by Richard Strauss, Schubert, Rubinstein and Kahn, and the Elizabeth aria from "Tannhäuser." The Vocal Society and the choir, with accompaniments, gave renditions of "The Battle Hymn" from "Rienzi" and De Koven's "Recessional,"

The society also sang the "Soldiers' Chorus" from "Faust," "Soldiers' Song" from "Il Trovatore" and "The Pilgrims' Song" from "Tannhäuser."

Ilse Veda Duttlinger in Russia.

The gifted American violinist, Ilse Veda Duttlinger, whose European successes have from time to time been



ILSE VEDA DUTTLINGER.

mentioned in the columns of THE MUSICAL COURIER, is at present concertizing in Russia and Finland, where she has met with unqualified acclamation. When not travel-

ing, Miss Duttlinger is studying with Leopold Auer, the famous violinist and pedagogue, of St. Petersburg, the teacher of such world wide celebrities as Mischa Elman, Ephrem Zimbalist, Kathleen Parlow, etc., who takes a great interest in the young American artist and prophesies for her a brilliant career.

Beatrice La Palme's Detroit Concert.

Beatrice La Palme, soprano of the Montreal Opera Company, gave a recital at the Hotel Pontchartrain, Detroit, on March 12, it being her first appearance in the United States. The press spoke highly of Madame La Palme's accomplishments, in part as follows:

Beatrice La Palme's name now appears "leading all the rest" in the "book of gold" of precious souvenirs of great artists that Detroit's cultured society cherishes.

Even the glorious name of Emma Calvé in the apogee of her greatness is today not any more revered locally than is that of the woman who but yesterday was practically unknown to music lovers of America, for Detroit was favored with her first public appearance in the United States.

Madame La Palme's vocalization is perfection itself. Whether she is singing in her own native tongue, for she is a French Canadian woman, who claims Montreal as her paternal home, or in the German lieder of Grieg or Richard Strauss, which call for particular flexibility of voice, or in the gay British ballads of Cowen and Robert Eden, she is equally happy.—*Detroit Free Press*, March 13, 1912.

Madame La Palme sings in five languages, French, English, German, Spanish and Italian. She is a woman of splendid appearance, vivacious and with an air of enthusiasm that communicates itself to those about her. It is apparent that she is deeply in love with her art.—*Detroit News Tribune*, March 10, 1912.

With all the vivacity and charm of the Frenchwoman and with a voice rich and powerful, Beatrice La Palme sang herself into the hearts of her countrymen.

The cordial enthusiasm with which this talented prima donna was greeted on this, her first appearance in the United States, was great and it augurs well for the success which she will without doubt meet in her coming tour through the Northwest.

Madame La Palme possesses a splendid range and the number gave her scope from the low sweet tones of longing to the powerful intense appeal, clear and true in the high upper register.

For display of her coloratura ability the "Air du Mysol" (F. David) with its trills and ringing high notes proved an excellent selection and the warmth and brilliancy of the interpretation was more than pleasing and she was recalled again and again.—*Detroit News*, March 13, 1912.

Beatrice La Palme, the much heralded, came to sing in the Hotel Pontchartrain Tuesday night, saw as critical an audience as ever filled the convention hall, and conquered it with a wonderful soprano voice—conquered it so completely that it was loath to let its captor depart.

From the first note to the last of the long program that took her into three languages there never was a doubt but that she was a thorough artist, worthy of any encomiums that could be heaped upon her.

It was a beautiful voice that she revealed to the audience, rich with warmth, clear of tone, smooth of utterance and strong in volume. It was an obedient voice, too, and whether the effect she aimed at was the dulcet love note, the wail of sorrow or the lift of youth and joy it always responded beautifully.—*Detroit Journal*, March 13, 1912.

Madame La Palme realized all the extravagant praise of her voice and art that had preceded her visit. Her voice is a rich and pure soprano and her vocalization the result of the best training and standards. She is an attractive and pleasing young woman and won her audience at the outset. Her program was one well calculated to please and to display every phase of her art. The numbers included operatic arias, French, German and English songs, in all of which Madame La Palme was perfectly at home in style and diction. The audience was enthusiastic and demanded many encores.—*Detroit Times*, March 13, 1912.

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Jomelli's Latest Concerts.

Jeanne Jomelli, since her recent illness, has appeared in Washington and New York receiving the following press notices:

A large and distinguished audience was attracted to the Playhouse yesterday afternoon to hear the program of Madame Jomelli, the great soprano. Madame Jomelli repeated the success she made last season as soloist with the Boston Symphony Orchestra. She sang a program of wonderful songs, well selected and particularly delightful, including one of her own composition, "J'ai Pleuré en rêve," a beautiful song and most effective, with an accompaniment which takes an artist to play well. She sang two encores and at the end of the program gave a beautiful rendition of the simple Scotch song "Annie Laurie," which displayed her consummate art to a degree.—Washington Herald, March 2, 1912.

The Symphony Society's concert yesterday afternoon produced only one item of new matter, to wit, a "Hymn to Pallas Athénée" from the pen of that eminent French master, Camille Saint-Saëns. This is a composition for voice and orchestra and it was sung with much spirit and style by Jeanne Jomelli. The music is made in a broadly melodious style with good declamatory effects.—New York Sun, March 4, 1912.

The soloist, Madame Jomelli, at the afternoon's concert of the Symphony Society sang Saint-Saëns' "Hymn to Pallas-Athénée" and air from Debussy's "L'Enfant Prodigue." Madame Jomelli sang both her numbers capitalily.—New York Herald, March 4, 1912.

Madame Jomelli in excellent voice and singing with unusual artistic finish was the special soloist. ("Pallas" and "L'Enfant Prodigue.")—New York Evening Telegram, March 4, 1912.

The novelty at this concert was "Hymn to Pallas-Athénée," presented here for the first time by Jeanne Jomelli. This composition is fittingly built to typify the lofty appeal made to the daughter of Jove, being broadly sustained music of admirable structure and offering grateful opportunities to the singer. Madame Jomelli, who has only recently recovered from an extended illness, sang with the confidence and authority that come from long public experience. Her diction, too, was excellent.—New York World, March 4, 1912.

Madame Jomelli made her reappearance after an illness of several weeks, but there was no trace of the slightest indisposition as she sang brilliantly and with great beauty of voice. Especially clear and ringing were her high tones and it is unnecessary to state that there are few interpreters able to bring from a song what Madame Jomelli does. She sang for the first time in New York, "Hymn to Pallas Athénée," and an aria from "L'Enfant Prodigue" with very great understanding of the subtlety of the composer. The singer was received with great enthusiasm by the large audience.—New York Evening Mail March 4, 1912.

Madame Jomelli's postponed New York recital will take place at Carnegie Hall on the evening of April 4. She will be assisted by Paulo Gruppe, cellist.

St. Paul to Honor Egani.

St. Paul, Minn., is preparing to celebrate the return of Thomas Egani (known on the operatic stage as Thomas Egani) to his native city this spring. He will sing at the big music festival and arrangements are being made for an appropriate reception. Egani has made a reputation of note in Europe in tenor parts and is counted as one of the most brilliant of American singers. He was trained for his operatic career by Eilfert Florio, the New York vocal teacher and coach.

The St. Paul papers recently devoted considerable space to news regarding Egani's success, saying, in part:

Thomas Egani, a former St. Paul boy, has recently scored a great success in London as Canio in Leoncavallo's opera "I Pagliacci" at the Royal Theater, Kingston. Egani, who has a lyric tenor voice, is a pupil of Eilfert Florio, the well known teacher of New York.—St. Paul Pioneer Press.

A notable success in grand opera abroad this year is that of Thomas Egani, a former resident of St. Paul. Signor Egani, as he is now known, is a tenor and was a pupil of Eilfert Florio of New York. While touring in Ireland last spring at the head of his own concert company, the singer was engaged by the management of

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the Italian Grand Opera Company, then touring Ireland and the English provinces, for a series of special performances. His success was pronounced and he was engaged as leading tenor for the remainder of the season. Signor Egani has also sung in Italy and Germany.—St. Paul Dispatch.

Myrtle Elvyn in a Merry Mood.

Myrtle Elvyn, the pianist, now touring in California, is enjoying her leisure hours out of doors. The accompany-



MYRTLE ELVYN.

ing picture of the artist in a merry mood was taken in Los Angeles, where Miss Elvyn gave two successful recitals. Other recent appearances were in San Diego, Redlands and San Jose, Cal.

At the seventh subscription concert in Geneva the following compositions were heard: Richard Strauss' "Heldenleben," Gustav Mahler's "Kindertotenlieder," Bach's cantata, "Schlage doch, gewünschte Stunde," the overture to "Coriolan," by Beethoven, the prelude of "Parsifal" and the third part of Schubert's "Rosemunde."

MUSIC IN MONTREAL.

169 Peel Street.
MONTREAL, Canada, March 16, 1912.

L. M. Ruben presented Paul Dufault, the well known French-Canadian singer, in recital at the Windsor Hall on March 5. It was Mr. Dufault's first appearance for some time in this city and he was welcomed by a large and enthusiastic audience. With Mr. Dufault were Henrietta Bach, a violinist of promise, and Margaret White, a Canadian pianist, who performed her duties as accompanist in most capable manner.

Lynnwood Farnam is giving his usual series of Lenten organ recitals and is attracting large crowds to the Cathedral on Saturday afternoon. Mr. Farnam's programs for this series are, as usual, of great interest, including as they do principal works of Bach, Franck and Reger. Mr. Farnam leaves for New York at the end of next week and will give a recital while there in the new Cathedral of St. John the Divine.

The Plamondon-Michot Concert Company gave its last concert for this season in the Windsor Hall on March 9. M. and Mme. Plamondon-Michot were heard in solos, and the latter showed her versatility by accompanying her husband's solos in a most artistic manner. The chorus showed the results of careful training and the concert was altogether the most enjoyable of the series given by this organization.

At the concert given by the Dubois Quartet on March 13 the Debussy and Cui quartets were played. Hector Dansereau, pianist, was the soloist and was obliged to give two encores, so pleased was the audience with his playing.
E. STANLEY GARDNER.

Lenten Matinee Programs.

Two Lenten matinee programs to be given at Studio Hall, 50 East Thirty-fourth street, New York City, March 23 and 30, will introduce Eleanor Garnett Ward, reader, and Julia Hume, soprano, formerly connected with the Manhattan Opera Company. As the programs will include interesting sketches of existing literary and artistic conditions in Spain and Austria, fittingly illustrated by characteristic songs of the period, there will undoubtedly be much in the way of novelty to enjoy in these recitals.

"Sigurd" was revived at the Grand Opera in Paris, March 22, the tenor Franz making his appearance in the work.



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Louis Persinger, American Violinist.

When it is considered how many talents of brilliant promise in youth have waned and disappeared with advancing years, one cannot but feel the more satisfaction when here and there some talent continues to grow in lustre and intensity till finally it blazes forth in triumphal fulfillment of early prophecies. Of this latter type is the talent of Louis Persinger. It is not talent alone that ensures a career for the future, nor is it simply talent combined with work, for many a remarkable talent has been spoiled by overwork in the wrong direction, the attempt being made to force results in the least possible time. With Louis Persinger this has not been the case. He was fortunate in having a mother who wisely looked ahead and considered all the conditions which go to make for success or failure in an artistic career. She brought him to Europe and placed him at the Leipsic Conservatory when he was twelve years old and thus he was started on the right road at an age when the mind is in a most receptive state, and according as to whether it is led into the path which leads to success or is allowed, at this impressionable age, to wander aimlessly about seeking for itself a means of development are the chances of fulfillment of youthful promise increased or lessened.

Persinger's growth was normal and steady and ever in the right direction and how satisfactory the results are now proving is already known. For although his public career began so recently his name already has sprung into prominence among the leading artists of the day. Mr. Persinger has been heard with orchestra eighteen times in Brussels alone and his orchestral engagements in Berlin, Dresden, Breslau, Görlitz, Liege and Blankenburg bring the number of appearances with orchestra up to twenty-six, of which all but two have actually been paying engagements, a record which few beginners could compete with. Aside from these appearances he has been heard in numberless joint recitals throughout Germany during the past two years. This year, however, Mr. Persinger is appearing only in concerts where he gives the entire program or is principal soloist (in orchestral engagements), his successes of the past having fully justi-



LOUIS PERSINGER.

fied him in deciding to stand entirely on his own merits before the public.

How amply the prophecies of such men as Nikisch, Dupuis, Ysaie and Thibaud for this remarkable American boy's future as a violin virtuoso have been fulfilled may be observed in the following:

One of the most talented pupils the Leipsic Conservatory ever had.—Arthur Nikisch, 1904.

An artist of the greatest value, whom I can warmly recommend.—Sylvain Dupuis, 1908.

Persinger is today a virtuoso of a superior order, and I can say, in all sincerity, that he is one of my best pupils; an excellent musician, and in love with his art. Persinger can aspire to a splendid career.—Eugène Ysaie, 1907.

Persinger is a very remarkable artist, in addition to being a great violinist, and I hope that his success will be worthy of such talent.—Jacques Thibaud, 1910.

Louis Persinger, a young violinist, exceedingly sympathetic, introduced himself yesterday to the Halle public in a recital at the Mozartsaal as a mature, sensitive artist. The choice of his program alone spoke of superiority. In the first number, Nardini's E minor concerto, one recognized immediately a splendid violinist, with an eminent technique at his disposal. "Liebesleid," an old Viennese dance,

and an aria of Tenaglia were exceedingly charming on account of the singing quality of tone. Mozart's "Menuet," which Herr Persinger interpreted in well thought out style, delicately and purely, carried the stamp of genuine artistry. And feeling was not wanting, either. It is the love for his art which enabled this artist—who, moreover, disdains to impress so called "personality" as a virtuoso—to play so admirably, with a healthy, temperamental power, with elegant bowing and completely easy technique that is almost self understood. The "Rigaudon" of Monsigny, lively and fresh, and Wieniawski's "Airs Russes" gave eloquent proof of his bravoure ability. Herr Persinger, who had brought a painstaking accompanist in Marcel van Gool, found a very grateful audience. One received from the artist a lasting impression of decided talent. Herr Persinger has a musical nature, with a soul, and will surely fight his way through to the highest pinnacle. One can be happy that there are such artists.—Halle'sche Allgemeine Zeitung, October 20, 1911.

MUSIC IN SPARTANBURG.

SPARTANBURG, S. C., March 16, 1912.

The Woman's Music Club met on March 14 at the home of Mrs. Charles C. Kirby. The meeting was devoted to French composers. Gounod, Massenet, Godard, Bemberg, Chaminade and Delibes were discussed, and papers were read by Mrs. W. J. Keller, Mrs. Otto Grasse and Mrs. C. W. Godwin. The musical program was rendered by Mrs. Guy L. Hutchins, Mrs. Otto Grasse, Mrs. Paul Petty, Mrs. Giles Wilson and Mrs. A. M. Chreitzberg.

Three girls of Converse College, who sent Alessandro Bonci, the tenor, a large bunch of pink carnations upon the occasion of his recital here, were delighted to receive last week by registered mail photographs of the artist, bearing his autograph.

Announcement is made that the following cast of soloists will take part in the performance of Sullivan's "Golden Legend" by the Choral Society at the music festival next month: Elsie, Gertrude Rennynson; Ursula, Corinne Welsh; Prince Henry, Paul Althouse; Lucifer, Arthur Middleton.

A musicale at the First Baptist Church last evening was largely attended.

There is much interest here in the announcement that Jeanne Gerville-Reache and Nicola Zerola will be the stars of the music festival to be given in Columbia, S. C., on April 11 and 12. Albert Janpolski, the Russian baritone; Vera Curtis, soprano of the Montreal Opera Company; Eva Mylott, contralto, and Henri La Bonte, tenor, are also to sing at the Columbia festival. Madame Gerville-Reache sang in Spartanburg three years ago and Janpolski will sing here soon after his Columbia engagement.

MAX HENRICI.

Jonas Pupils Success in Breslau.

Lydia Hoffmann, a young pianist from Munich, who has for the past three years been studying under Alberto Jonas in Berlin, appeared recently as soloist with the symphony orchestra, making an instantaneous success. She was at once re-engaged to play in Breslau next fall. All the Breslau newspapers praised her beautiful playing in the highest terms. Miss Hoffmann is to appear next fall in all the large cities of Germany. Following is a criticism on the young artist's performances in Breslau:

For the fourth symphony concert of the Philharmonic Orchestra, Kapellmeister Florenz Werner had arranged a tasteful program and also offered to his numerous subscribers a welcome surprise in the selection of Lydia Hoffmann, a splendid piano virtuosa, of Berlin. The young lady, who is very young, played the Liszt E flat concerto with great effect and compelling rhythm. Her passages were clear and fluent, never blurred by overpedaling; great strength was displayed in her octaves and the long series of trills was brought out to perfection. With scrupulous clarity, fine shadings in touch and with a wealth of temperament she later played the seldom heard andante spianato and polonaise, op. 22, by Chopin; with this also she reaped well deserved success. She acknowledged her enthusiastic reception with a Mendelssohn caprice in which her touch, flexibility of wrist and her brilliant staccato created genuine astonishment. To judge from her performances, this pianist belongs to those few whose future should be followed with special interest.—Breslau Schlesische Zeitung.

Clifford Cairns Active.

Clifford Cairns is still actively engaged in concert and oratorio work in spite of the lateness of the season. Following are some recent bookings:

February 27—Theater Club (Hotel Astor), New York.
March 1—DeWitt Clinton High School, New York. (Beethoven program.)
March 3—Recital, MacDowell Club, New York.
March 10—Cooper Union (People's Institute), New York.
March 19—St. Paul's Chapel, New York. ("Vexilla Regis," H. R. Shelley.)
March 21—Brooklyn (N. Y.) Oratorio Society ("St. Paul"), Mendelssohn.
March 26—Recital, Faribault, Minn.
April 1—Chicago, Apollo Club. (Brahms' "Requiem" and Grieg's "Olav Trygvasson.")
April 18—Strawbridge & Clothier Chorus, Philadelphia. (Title role in Horatio Parker's "St. Christopher.")

COLUMBUS MUSIC.

COLUMBUS, Ohio, March 15, 1912.

The Minneapolis Symphony Orchestra drew over 3,000 people to Memorial Hall last night, despite a pouring rain, which kept several hundred associate members away. Very few Columbus people knew much about this orchestra, so the magnificent program came as a great surprise to many of those present. The executive board of the Women's Music Club, under whose auspices the orchestra made its first appearance here, expressed unstinted admiration for the orchestra, its magnificent leader, and the splendid program which was so superbly performed. As president of the Women's Music Club the writer refrains from further praise of this extremely satisfying concert given in the club's series for the season of 1911-1912, and quotes the criticism in today's Columbus Citizen, written by Josiah R. Smith, one of the most conservative and discriminating critics in the Middle West. His review of the concert so perfectly coincides with the consensus of opinion of those who are capable of judging of the merits of the concert that his entire article is here subjoined:

The devotees of Frau Musica in Columbus are loyal and enthusiastic. Some 3,000 of them braved the pelting rain last night to hear the Minneapolis Symphony Orchestra; they were richly rewarded, for no finer band has come our way this season.

The splendid performance was more than a surprise; it was a revelation.

Emil Oberhoffer has gathered about him a body of enthusiastic players, whose sincerity and obvious love for their work match these qualities in the most eager of amateurs; to which must, of course, be added the professional skill.

Then comes the melting and fusing of these individualities under the master hand of the conductor, the result being one of the most interesting orchestras I have ever heard.

The strings delivered a body of tone which was both firm and buoyant; and the strength of their appeal was beyond resistance when the message was one of pathos.

Some extra reverberations from the horns, due to the conformation of the ceiling, was quickly detected and toned down; and, in general, the balance was admirably maintained.

Every leader has his idiosyncrasies; Mr. Oberhoffer reads the fifth Tchaikowsky symphony with profound sympathy, drawing from its depths unsuspected richness of color and giving to its contours a higher relief than other leaders have accustomed us to. The strong contrasts in tempo as well as emphasis are probably more expressive of the Slavic spirit, in which feeling rather than elaborate finish is the vital point.

It was a fascinating performance, and went far to confirm our conviction that the fifth symphony of the great Russian measures fully up with the famous sixth.

Patriotic pride was properly stirred by the lovely though fantastic caprices of the American composer, MacDowell's, woodland suite, in which sprites and fays chattered merrily or fashioned their spells of "woven paces and of waving hands."

And all that splendid noise of Liszt's second rhapsody so gripped the excited audience that they refused to leave their seats after recalling Mr. Oberhoffer three or four times, until he consented to encore, delighting everybody with a curious orchestral transcription of Dvorák's sentimental "Humoresque," just now at the apogee of its popularity.

Lucile Stevenson, the assisting soloist, sang with fine interpretative power the noble "Ave Maria" from Max Bruch's "Cross of Fire," and so wrought on her hearers that she was constrained to respond to a fourth or fifth recall with Horatio Parker's madrigal, "The Lark Now Leaves His Watery Nest." In both of these numbers she had the efficient backing of the orchestra, and carried her audience with her to the last note.

Minneapolis may be warmly congratulated on producing, besides fine flour and zero temperatures, such a contribution to the higher life as this high spirited symphony orchestra; and the Women's Music Club again has earned the thanks of the community for surprising us with such an unusual pleasure.

The attractions which are already engaged for the Women's Music Club for the season of 1912-13 are: The Philadelphia-Chicago Grand Opera Company in Wolf-Ferrari's "Secret of Suzanne"; principals, Alice Zeppilli, Costa and Daddi; Rudolph Ganz, pianist; Henri Le Bonte, tenor; Gaston Dethier, organist; Melville Clark, harpist; Ysaye, violinist; Godowsky, pianist; Namara-Toye, soprano; Alice Nielsen, soprano; Luba L'Alexandrowsky; Minneapolis Symphony Orchestra. Mrs. Amor W. Sharp, lyric soprano, will represent the Music Club on the program with Ysaye.

John McCormack comes here for a song recital Tuesday evening, March 19, under the auspices of the Knights of Columbus. His assisting artist is Madame Narelle.

The New York Philharmonic Society, with Jan Kubelik, soloist, will give a concert on the evening of March 28 in Memorial Hall.

The last of the series of four concerts by the Cincinnati Symphony Orchestra, presented by the Columbus Symphony Association, will be given Thursday evening, March 21. There will be no soloist at this concert, Mr. Stokowski and his orchestra being the whole attraction. The program has not yet been submitted, but it will undoubtedly be an attractive one. Mr. Stokowski and his orchestra have many admirers in Columbus, having given a series each season for the past three seasons, presenting as soloists Hans Richard, pianist; Olga Samaroff-Stokowski, pianist; Hugo Heermann, violinist; Alma Gluck, soprano; and Gertrude Rennyson, soprano. The attendance has been large, but not sufficiently so, to make the series a profitable one. Columbus has not lacked appreciation of this interesting orchestra; it has simply been a case of

overfeeding—in other words, too many concerts for the would be patrons, a sorrowful condition, wherever it happens to be. Many good concerts have suffered in attendance in Columbus the past two years just because they came too thick and fast. Even our concertgoers will occasionally attend the theater, the most interesting of all concerts failing if by chance two or three come in one week. Our maximum audiences are found only at the Women's Music Club, and an exceptional artist like Kubelik.

John McCormack has several claims to favor: He has not been heard here, he is coming under the auspices of a powerful Catholic society, and his concert comes as the chief attraction of a week with but one other important concert near to it, that being the Cincinnati Symphony Orchestra, which has its season ticket subscribers already.

The Columbus Oratorio Society, Theodore Thomas Orchestra, with soloists, including Florence Hinkle, soprano, Reed Miller, tenor, and Herbert Witherspoon, bass, will be the attractions of the May festival. A children's chorus will be an interesting novelty. More definite announcements will be issued soon.

ELLA MAY SMITH.

Consolo Warmly Praised.

Ernesto Consolo, pianist, has been winning praise for the excellence of his ensemble work, the latest being as follows:

Ernesto Consolo played the piano part in this trio with great skill and sympathetic feeling, especially in the set of variations. Those that required grace and brilliancy he was especially successful in.—New York Times, March 13, 1912.

New York has been deluged with pianists of a high rank this season, many of them giving recitals as well as appearing with orchestras. Consolo has not invaded the recital field, except with Miss Parlow, but his playing with her, with orchestra and with Kneisels last night proves him to be a sterling artist whom it is easy to praise and difficult to criticize.

His technic is equal to the demands made on it, his broad intelligence and warmth of temperament enable him to give delightful interpretations of composers of different styles and periods. He also possesses a remarkable singing tone, and has a peculiar way of making a melody distinct, thus further revealing his thorough musicianship. . . . Consolo's playing in the trio was masterly and confirmed all former impressions of his work.—New York Press, March 13, 1912.

In these variations the piano part is particularly brilliant and here Consolo made the most of his opportunities.—New York Sun, March 13, 1912.

... Musically his performance was a perfect example of piano playing in concerted pieces, always holding its own in the balance of instruments, never overpowering.—New York Herald, March 13, 1912.

In Mr. Consolo the Quartet had a most congenial associate. His musicianship leaves nothing to be desired in ensemble and he so thoroughly subordinates himself and his instrument to the work that the trio was as perfectly balanced as the quartet numbers. Mr. Consolo has a charming tone, never forced, but always adequate, and the double recall was a tribute to him as well as the others.—New York Evening Post, March 13, 1912.

Very few that the Kneisels invite to assist can contribute, but Mr. Consolo did in full measure, adding by his crisp tone, fluent and unerring passage work and virtuosic performance of the many solo passages that fell to him most considerably to the stature of the interpretation.—New York Evening Telegram, March 13, 1912.

The Tchaikowsky trio in A minor served to include Ernesto Consolo on the program as pianist, and again this admirable artist contributed a great proportion of the delight in this work.—New York Evening Mail, March 13, 1912.

Orville Harrold to Sing Romeo.

Oscar Saenger received a letter from Orville Harrold, who says that he is to sing Romeo in a new production of "Romeo and Juliet," with which Mr. Hammerstein will open his spring season at the London Opera House, on April 22. Mr. Hammerstein will mount the opera in magnificent style, using the same scenery that Beerbohm Tree did in his recent production of the drama. Mr. Harrold created a furore as Faust, and has begged his teacher to go to London to hear some of his performances this summer, which Mr. Saenger has promised to do.

Harrison-Irvine Reception.

At Jessamine Harrison-Irvine's reception on March 3, Hallett Gilbert, tenor, song composer and pianist, was the guest of honor. Mr. Gilbert's charming songs were admirably sung by Beatrice Hollingsworth, Vivian Holt and Paul Hunt. Mr. Gilbert also contributed a group of piano soli, as well as the accompaniments. Other attractive numbers were rendered by Miss Phillips (whistler), and Robert Stuart Pigott, monologist.

Marion Ball Recitals.

Marion Ball, soprano, artist-pupil of Clara Bernatta, the well known New York vocal teacher, will give a series of recitals in several Northern New York State towns during June. At a recent concert at the Waldorf-Astoria a number of Madame Bernatta's advanced pupils were heard. Miss Ball's singing receiving many favorable comments.



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BRUSSELS MUSIC.

BRUSSELS, March 10, 1912.

Sydney Vantyne, the popular pianist and teacher, gave a most enjoyable recital two weeks ago. Mr. Vantyne is well known in Brussels as an artist of ability, and has hosts of friends.

Violin enthusiasts are looking forward with much pleasure to the arrival of Carl Flesch, who is scheduled to give a recital for the Cercle Artistique. It seems too bad that Flesch has not arranged for a public recital and thus afforded an opportunity for the crowds of violin students to hear him.

Alma Moodie, the little Australian violinist, pupil of Oskar Back, of the Conservatoire Royale, announces a recital for March 22. The girl has made wonderful progress in the last year, and is sure to have a sold out house, as she has many friends in Brussels.

With the exception of the "Symphonie Inaugurale" of Paul Gilson, the well known Belgian composer, the program of the final Concert Populaire was given over to Liszt and Wagner. Suzanne Godenne was the soloist, and her rendition of the piano concerto in E flat was well worth the hearing. The orchestra, under Otto Lohse, gave a clear and clean presentation of "Tasso," "Rienzi" and "Faust" overtures, "Siegfried Idyll" and the prelude to "Meistersinger."

The program of the Concert Yshye was purely symphonic in character, but of general interest. Under the baton of Fritz Steinbach, the orchestra gave a much more finished and careful rendering of the different numbers than is their custom. A Bach suite, symphony by Haydn, "Death and Apotheosis" by Strauss were all done with much clearness and swing. But the most interesting things on the program were three little numbers, gavotte, Mozart; serenade of Brahms, and "Air de Ballet" of Schubert. These were played with exquisite grace and delicacy.

It is to be regretted that, as almost always happens, the concert announced by César Thomson was called off "pour des raisons sérieuses." Thomson is so seldom heard here in his home town that the mere announcement that the "wizard of the violin" will play is sufficient to secure a

large advance sale of tickets, and the disappointment is keen when he fails to appear.

M. Fabiani, of Philadelphia, has arrived in Brussels, and is working with César Thomson.

The many friends of Hildegarde Brandegee, the American violinist, will be glad to welcome her return to Brussels. Miss Brandegee has been in Berlin with Carl Flesch, but is coming to Brussels soon to stay until next summer, when she leaves for America, where she is engaged for a series of concerts.

R. M. DAY.

Adela Laue, American Pianist.

Adela Laue, the American pianist, who is now in Europe, is a native of Chicago, where she pursued her studies under the tutelage of Victor Heinze for more than eight years. She began to study piano at the age of six and her progress was remarkably from the start. Before leaving for Europe, Miss Laue appeared in concert in Chicago, and the well known German paper, Westen und Daheim, wrote of her playing as follows:



ADELA LAUE.

Frl. Laue completely won the recognition and admiration of the audience with her virile performance of the Liszt Hungarian fantasy—with her free but refined artistic style and with the clarity and sharpness of detail with which she knows how to bring out the arabesques. What further impressed one most in her work in general was her incomparable rhythm and the ensemble effect with the orchestra. The young German-American is decidedly a spirited, aspiring, artistic nature, who in her sixteenth year can already give many pianists that feel themselves called to concertize a nut to crack! She is a pretty, perfectly healthy, robust girl of youthful vigor of body and mind, all necessary preliminary conditions for a cloudless virtuoso career. Once more, let us take off our hats and show every respect for such educational results accomplished on our native soil.

Baroni, conductor of Italian opera, has been leading at Alexandria, Egypt.

MUSIC IN BIRMINGHAM.

BIRMINGHAM, Ala., March 14, 1912.

Music in Birmingham has been fairly quiet as far as outside talent is concerned; of artists who have visited here may be mentioned Lilla Ormond and Albert Spalding, each appearing to large audiences in the Jefferson Theater. Charles Washburn gave a recital at the South Highland Baptist Church; all these recitals took place on Sunday afternoons, an innovation this season as far as Birmingham is concerned.

Local enterprise has taken great strides forward, and next year the city may look forward to a real music festival with a fine local chorus. After years of hard work in this direction Mr. Dahm-Petersen, ably assisted by J. D. McGill, has succeeded in forming a male chorus of over thirty charter members; all picked voices. The Treble Clef Club of forty members, of which Mr. Dahm-Petersen is also the musical director, has, at his earnest solicitation, agreed to spend part of their time in rehearsing larger choral works for mixed voices and thus form the female part of a chorus, of which the above named male chorus—the Arion Club—would form the male section. This may seem a strange arrangement to outsiders not conversant with conditions in Birmingham, but as it is considered impossible for a woman to go out alone after dark, it is next to impossible to have rehearsals with women at night. A limited number of joint rehearsals, however, should bring about an artistic result, where the chorus consists of the best singers in town. This arrangement is likely to bring forth financial assistance from the business men, when they once find out that the cooperation of the two clubs brings forth results worth while; it is probably the most important development in musical affairs ever witnessed in Birmingham. C. R. D.

MUSIC IN DALLAS.

DALLAS, Tex., March 18, 1912.

The Schubert Choral Club presented Oscar Seagle, the famous baritone, at the Columbian Club on the evening of March 12. He was assisted by Harriet Bacon MacDonald at the piano. There was a large and appreciative audience. The chorus of the Schubert Club and Mrs. H. M. Doolittle assisted Mr. Seagle in the cantata "Sir Oluf." The choral club is giving a series of concerts. At the next Alessandro Bonci, the noted tenor, will be presented.

The concert given on March 5 by the Dallas Symphony Orchestra was a most enjoyable affair. A feature of the program was a piano duo by Maudie Watkins Ingram and Harriet Bacon MacDonald. The Sunday afternoon concerts were resumed at the Fair Park Coliseum, March 17.

A musical program was given by the pupils of the Oak Cliff High School on Friday evening, March 15, at the auditorium of the Texas Baptist University.

H. COHEN.

George Humbert, editor of the Swiss music paper, La Vie Musicale, published at Lausanne, who is also the translator into French of Hugo Riemann's Musical Dictionary, has been appointed director of the Musical Conservatory at Freiburg, Switzerland.

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JOHN McCORMACK, Irish Tenor, Entire Season 1912-13

ESTABLISHED JANUARY, 1880



PUBLISHED EVERY WEDNESDAY
BY THE
MUSICAL COURIER COMPANY
(Incorporated under the laws of the State of New York)
MARCO A. BLUMENBERG, President
ALVIN L. SCHROEDER, Sec. and Treas.
S. E. Cor. 39th St. & 5th Ave.
Cable address: *Papajar*, New York
Telephone to all Departments
4292, 4293, 4294 Murray Hill

MARCO A. BLUMENBERG - - - EDITOR-IN-CHIEF

NEW YORK, WEDNESDAY, MARCH 27, 1912.

No. 1670

OFFICES AND REPRESENTATIVES

PARIS OFFICE. The Paris Office is under the direct supervision of the Editor-in-Chief. Address: Frank Patterson, 1 Square de la Tour, Maubourg.

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THE MUSICAL COURIER is for sale on the principal newsstands in the United States and in the leading music houses, hotels and kiosques in Belgium, England, France, Germany, Holland, Italy, Switzerland and Egypt.

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SUBSCRIPTIONS: Including Delivery

Invariably in advance.		
United States,		\$5.00
Canada,		\$6.00
Great Britain	£1 5s.	30 kr.
France	31.25 fr.	31.25 fr.
Germany	25 m.	12 r.
Austria		
Italy		
Russia		

Entered at the New York Post Office as Second Class Matter.
Single Copies, Fifteen Cents, on newsstands at hotels, elevated and subway and general stands.

Rates of Advertising and Directions

On Advertising pages, which have four columns to the page, \$200 a single column inch, a year.

On reading pages, having three columns to a page, \$400 an inch, a year.

Reprints, business notices, etc., at \$1 a line. Broken lines counted as full lines. Headings counted as two lines per heading.

Full page advertisements, \$400 per issue.

Column advertisements, \$150 per issue.

Preferred position subject to increased prices.

All remittances for subscriptions or advertising must be made by check, draft or money order, payable to THE MUSICAL COURIER Company.

Advertisements for the current week must be handed in by 2 P. M. Saturday.

All changes in advertisements must reach this office by Friday, 3 P. M., preceding the issue in which changes are to take effect.

American News Company, New York, General Distributing Agents.

Western News Company, Chicago, Western Distributing Agents.

New England News Company, Eastern Distributing Agents.

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Published Every Saturday During the Year

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"MONA" is one per cent. opera.

LENT is almost over, and now one may look forward with hopelessness to Easter carols and to pupils' recitals.

UP to date no frantic cables have been received from Europe by the Metropolitan Opera House, asking for the rights to produce "Mona." Europe undoubtedly is jealous.

NINETY-NINE percenters are becoming restless; there are too few one percenters. Something must be done to equalize this. Why not join the chorus of the one percenters and increase their number?

THE complete correspondence of Carl Maria von Weber is soon to be published by Breitkopf & Haertel, of Leipsic. The letters are being edited by Dr. Georg Kaiser, of Dresden, who requests all persons possessing authentic autograph letters of the master to place them at his disposal for a short time.

ANDREAS DIPPEL closed his season successfully without using any operas belonging to the Monopoli. He will continue the same policy next season. This shows, without any argument or comment, what can be done when a man operates on principle. Even opera can be made a matter of principle.

AN unconfirmed telegraphic report informs THE MUSICAL COURIER that Leopold Stokowski has requested the Cincinnati Symphony Orchestra Board to accept his resignation as conductor. His five-year contract has two years more to run. The report adds that it is Stokowski's intention to tour Europe as a "guest" conductor.

STRAUSS' much talked of new opera, "Ariadne auf Naxos," is to be published by Adolph Fürstner, of Berlin, the house that has been identified with the publication of all of Strauss' recent operatic works. The first edition of the new opera will be printed in Paris, because the copyright there extends for fifty years after the death of the composer—twenty years longer than in Germany.

ACCORDING to our Berlin letter in this issue, Puccini declared at Budapest recently that Fräulein Szamoszy (remembered here from her connection with the Savage English Opera Company) is the best Cio Cio San he has experienced in his "Madame Butterfly." That seems strange, when some of the New York critics tell us constantly that the singers now doing the part at the Metropolitan are ideal in the role.

HAS the thirteen hoodoo been banished to the "Never, Never Land"? The Metropolitan Opera season opened Monday evening, November 13, and, according to schedule, is to close Saturday, April 13. When the sum totals are footed up, most likely the results will show one of the most successful years in the history of grand opera in this country. One of the most successful will be next year also. Then the following year. Then the year after that. And so on.

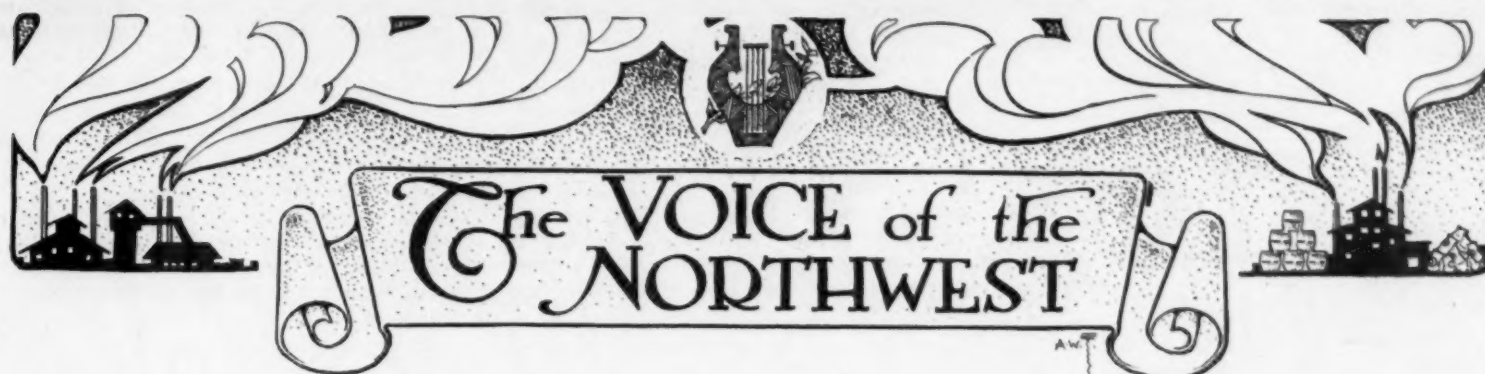
JEANNE JOMELLI, the Dutch prima donna, noted for her appearances both at the Metropolitan and Manhattan Opera Houses in New York, has received an offer from Oscar Hammerstein for the spring season in London. Up to Monday of this week the contract had not been signed. It is reported now that Mr. Hammerstein has a large subscription for his coming term at the London Opera House. Mascagni's "Isabeau" is among the novelties which the intrepid impresario hopes to present. With his eagle eye, as usual, cast over the operatic map of Europe, Mr. Hammerstein has discovered some singers who, he thinks, will be heartily received by his English audiences. Jean Buysen,

tenor of the Royal Opera in Moscow, and Jeanne Merlow, mezzo-soprano, who has sung at the opera houses in France, are among the artists engaged for the summer.

It is settled that the orchestral forces of the Philharmonic Society of New York are to be reorganized for next season, and arrangements are to be made to secure the permanency of some of the players who are now engaged by the society. Unless these things are done; unless a complete reformation takes place; unless more rehearsals are added, the Philharmonic Orchestra will never be able to do justice to the programs it puts before its audiences. We need a much higher level of performances here in New York in orchestral concerts than we are now getting. In fact, we need much more rehearsing, and without rehearsing there is no music. It is foolish to suppose it possible to give symphonies without many rehearsals of each.

At last the managements of the Vienna and Munich Royal Operas have come to a working agreement in the case of conductor Bruno Walter, which has been hanging fire ever since the death of Felix Mottl. Vienna has granted a leave of absence to Walter, extending from May 1 to October 1, and he will go to Munich to prepare and conduct the Mozart and Wagner Festspiele. In the former he is to conduct all the operas and in the latter probably two of the three performances of the "Ring" and two of the three performances of "Tristan." Presumably that old Munich standby and splendid Wagner conductor (when he is in the right mood), Franz Fischer, will conduct the other performances of the Wagner Festspiel. One thing is sure, Walter, aside from being one of the most brilliant of the younger school of conductors, is an indefatigable worker, and the Munich festival performances are bound to be better prepared than they have been in recent years under the rather lax regime and insufficient rehearsals of Felix Mottl. In all probability the two managements will have come to an understanding before Walter's leave of absence is up, which will enable him to remain permanently at the head of the Munich Opera in Mottl's place.

TIME passes rapidly. The season is nearly over and it seems as if it had only begun. There are four more days for the month of March, and yet last New Year's seems only two weeks ago. The older we get the quicker time rolls by, as do the rolls of the player piano, one rolling after the other into the millions now—that is, millions of rolls. There are some people and firms who have been advertising in this paper for more than thirty-two years continuously. Many have been in it for thirty years; a great many have been in it for more than twenty-five years, long before the rolls were in the piano player; hundreds have been in over twenty years, and groups have been more than ten years in this paper, and when we reflect upon the number of years that have passed, with these thousands of advertisers living, still using THE MUSICAL COURIER as the years roll along, it seems as if it were an eternal work, ceaseless and endless, forever offering a mirror to the musical world of what is going on in it and out of it. But there is no reason to be sad about it, because every parent believes that his son or daughter will be a great singer or a great pianist or a great violinist or a great composer, and therein rests the whole energy that brings us the music of the future. If genius should die and talent disappear, we would still produce THE MUSICAL COURIER, because we cannot help it; the musical world would not permit us to stop, even if we felt like it. This seems like the philosophy of an aged writer, prepared to give up and let the younger ones become the staff of the paper, but even gray hairs, crow's feet, a bent shoulder, a slow walk and a nervous twitch are sometimes the indications of strength and fortitude. Let us pray!



The VOICE of the NORTHWEST

Those readers who peruse THE MUSICAL COURIER with care and intelligence will not be surprised at the story of what happened in Carnegie Hall on Monday evening, March 18, when the Minneapolis Symphony Orchestra and its leader, Emil Oberhoffer, came to New York and played for our public a program consisting of Beethoven's No. 3 "Leonore" overture, Brahms' first symphony, Mozart's string serenade, "Eine Kleine Nachtmusik," and Strauss' tone poem, "Death and Transfiguration."

Nobody who relies on our daily papers for accurate musical news was prepared for the demonstration given by the Minneapolis men and by Oberhoffer, as New York's diurnal publications are as provincial and self centered as they can be, and never by any chance let this city know what is being done elsewhere in our country, except in the way of murders, wrecks and sensational matters of politics. Readers of local dailies in the metropolis are left local. They know that there is on the map such a thing as the northwest section of the United States, and they are aware also of the existence of a place called Minneapolis, for it has a ball team and a well advertised reputation as a headquarters for the manufacture of flour. But culture, art, music, in Minneapolis? Perish the thought! How could anything of that kind exist outside of gilt edged New York! A symphony orchestra nine years old, with as many members as the New York Philharmonic, and playing programs including the entire standard orchestral literature, from Bach to the very latest of the moderns? Pooh! Only the metropolis is rich and cultured enough to afford such a luxury, confessedly the most extravagant of all artistic enterprises.

But THE MUSICAL COURIER has been giving Eastern musicians a faithful picture each week of the gradual and mighty musical strides being achieved by communities outside of New York and Boston. A glance over the files of this paper will show a complete record of Western and Northwestern tonal progress as the decades rolled on, and more recently the oft repeated statement that in orchestral affairs the supremacy of the East soon would be largely a matter of imagination based on wilful parochial pride.

Let it be said at once that the visit of the Minneapolis Symphony Orchestra has fulfilled THE MUSICAL COURIER's prophecy, for we have today in New York no playing body and no leader on a par with the Northwestern organization and its conductor.

(Parenthetically, an exception must be noted in the case of Arnold Volpe and his institution. They do not enter into the comparison, for through lack of funds they are not enabled to carry out the elaborate scheme of rehearsal which Volpe deems essential to the full realization of his artistic ideals, and which, if carried out in completeness, would make his orchestra the peer of the best anywhere.)

Oberhoffer's men inspired the moral and material support of the community which they represent musically, and feeling secure in that co-operation, which means stability and augurs for permanency, handle their task with a willingness, a buoyancy, a freshness, and an uplift which came as

a revelation to the jaded concert goers in Carnegie Hall last week. It gave them rich material for saddened reflection at the conditions that make such orchestral playing impossible in our tumultuous city, torn, as it is, with musical intrigue and factional strife, a prey to the desire for monopolistic control in every branch of the tonal art, and where the struggle for mere existence is so bitter that no time is taken for culture in the idealistic sense, and expediency ordains that concerts be organized in a hurry, rehearsed in a hurry, and listened to in a hurry, without any really deep or serious artistic



EMIL OBERHOFFER,
Conductor Minneapolis Symphony Orchestra.

contemplation on the part of any one concerned. Social exploitation and money making are the chief ends aimed at in New York by the projectors of our orchestral concerts, and that is why the musicians in those bodies become imbued with false artistic precepts and fail to see in their own work any higher ethical purpose than to keep body and soul together as comfortably and profitably as possible. That is why rehearsals never are numerous enough and why our New York orchestral members, when not busy at symphony concerts, are fiddling and tooting and pounding at balls, picnics, midnight cafes, skating rinks, political rallies, hotels, restaurants, cabarets, ball games, banquets, parades, beer gardens, rathskellers, roof gardens, dance halls, dives, vaudeville, moving picture houses, rag-time carnivals, burlesque theaters, and devoting themselves to the countless other degrading occupations which come under the general head of "making music."

In Minneapolis, where artistic ambition is younger and culture is more eager than here, Emil Oberhoffer was content to officiate for a long time as the leader of the Swedish Tabernacle choir, the while he studied the symphonic scores of the masters and dreamed of the day when he could reveal them to his fellow townsmen and at the head of a first class symphony orchestra of full proportion, sound the message which he felt that the master

works imparted to him. A man of wide study and research and long experience in listening to European heroes of the baton, Oberhoffer formed his views of interpretations not only through what he had heard, but also through his individual conception of the content of the scores, and his basic artistic consciousness, which had been grounded in thorough study of the orchestral literature and the manifestations that marked its development from the very beginning to its present heights.

Suddenly a group of cultured Minneapolisians "discovered" Oberhoffer, and nine years ago he was placed at the head of the Minneapolis Symphony Orchestra, where he has since maintained himself valiantly, brilliantly, triumphantly.

Oberhoffer gave us such readings of Beethoven and Brahms as we long for constantly in this city and get only seldom. He recognizes the affinitive alliance between those two composers and traced for us their noble basic lines of construction, and their myriad beauties of form and detailed content. The strong pulse, the ardor, the intellectual grandeur, the Gothic solidity, and the serene and sublime purity of poetical feeling and emotional expression contained in those very peaks of orchestral speech, the "Leonore" and the C minor, all were brought to voice by Oberhoffer with unerring insight, subtle perception, and every resource of finished baton art. One sighed in envy to think that Minneapolis is able to enjoy such flights of real symphonic interpretation, while here in New York we must endure the wooden, lackadaisical, sophomoric "readings" of Brahms, for instance, inflicted on our local public for years past. The way New York leaders give us Brahms it is not Brahms. We hear the real Brahms only when an Oberhoffer gives it to us, with his perfectly trained orchestra, and when a N'kisch crosses the sea to play it for us, with the best body of symphonic musicians England is able to put together.

Clarity, majesty, acute differentiations of tonal and rhythmic values, and sympathetic understanding of the varying Mozart moods marked Oberhoffer's version of the "Nachtmusik" serenade. It was a fitting introduction for the wide jump that followed, to Richard Strauss, as it served to show the limitless versatility of the leader and his men, and their mastery of the simplest means of expression—often the most difficult—as well as the most complex modern mediums. If exalted objectivity had characterized the performance of the severer classics, a warm and irresistible subjectivity dominated Oberhoffer's presentation of Strauss, and exhibited that master in all the picturesque and compelling aspects of his intensely personal style. The conductor led his men with magnificent elan, and emphasized for all intelligent listeners the unchanging musical axiom, that while the writing of the Bach, Beethoven, Brahms triumvirate represents elemental and cosmic expression, the orchestral outpourings of Wagner, Strauss and the lesser modern composers stand for the sounding of human, mundane, and individual aspirations and emotional adventures.

From start to finish, unadulterated enjoyment was afforded by the achievement of Oberhoffer and his men, who answered to his call with every nuance

and virtuoso accomplishment possible to a modern orchestra of the highest type. New York thanks the Minneapolis visitors, particularly, however, for the C minor symphony of Brahms, unreservedly one of the finest orchestral renderings ever heard in this city.

Lucille Stevenson, the soloist of the concert, sang the "Ave Maria" from Bruch's "The Cross of Fire" with exceptional breadth of style, poise in delivery, and application of tonal and musical requirements. She uses her agreeable voice with the skill and thoroughness of a real artist.

And now let us see what sort of reception the Minneapolis Symphony Orchestra had from our New York daily newspapers. The Evening Post says that "the way Mr. Oberhoffer and his men played the finale of the Brahms symphony would alone have earned for them high approval." The Beethoven overture "was interpreted in truly dramatic fashion, the trumpet call being thrilling." The flute tone of the orchestra is "mellifluous," the first clarinetist "distinguished himself," and the brasses "rose to a climax with splendid power."

Evening World opinion is to the effect that the M. S. O.'s tone is "commanding," its choirs are "well balanced," and that "one could not fail to recognize the precision of attack, the daintiness of modulation, and the suavity that sacrificed nothing of virility." Oberhoffer's "musical understanding and masterfulness as a conductor were emphasized. Strauss' tone poem was done superbly."

"Unusual quality," is the American's tribute of praise, which goes on enthusiastically: "It is safe to say that with the exception of the great Bostonian organization, founded by Colonel Higginson, no body of musicians in this country which devotes itself to symphony has excelled the Minneapolis society. But for local pride I might be tempted to add—none has equalled it." The audience was "surprised no less than charmed, and sometimes it was thrilled." The orchestra is "well balanced" and "admirably trained." The quality of the strings, brasses, and woodwind is "excellent." Also "precision in attack, brilliancy of tone and delicacy in shading may all be credited to the Minneapolis musicians. They have variety in coloring and expression. Above all, they really make their instruments sing." Oberhoffer put "new vigor and new character" into the "Leonore." A "distinct success" is the final verdict of the American.

In the World one reads that "virility of tone and enthusiasm" are the chief characteristics of the visitors.

"Oberhoffer is a splendid drillmaster," comments the Staats-Zeitung, "as evidenced by the uniform bowing of the violinists," etc. He is "sure of his effects," and possesses "temperament" and "intelligence."

The Herald found "sincerity and spirit" in the playing of the men from the Northwest, and congratulates Minneapolis upon having "so earnest a body of players." The Beethoven and Brahms pieces made a particular impression upon the Herald.

"Oberhoffer is moved by real temperament," speaks the Sun, and his method has a "sweep and virility which are decidedly communicative and which put a real vitality into the playing of his men." Regarding the Brahms symphony, "on the whole, the playing of the composition had so much strength and so much sincerity of artistic aim as to make one glad to know that the Middle West had developed in a few short seasons so good an orchestra."

A note in the program of last week informed the audience that: "The Minneapolis Symphony Orchestra, designed to foster the love of symphonic music, is maintained by a group of public-spirited men and women who always welcome the accession to their number of any one who desires to participate in this undertaking by contributing annually

one hundred or more dollars." Those who have become subscribers to the guaranty fund are:

Howard S. Abbott, Arthur C. Andrews, Sewall D. Andrews, Elmer E. Atkinson, Fred G. Atkinson, Edward W. Backus, Walter L. Badger, George C. Bagley, Howard W. Baker, John G. Ballard, Edwin R. Barber, Lamont J. Bardwell, C. Albert Barton, James S. Bell, David C. Bell Investment Company, The Bellman, Russell M. Bennett, Mrs. Emma P. Benton, George W. Bestor, John Birkholz, Paul D. Boutell, Charles A. Bovey,* Charles C. Bovey, F. A. Bovey, William H. Bovey, Samuel H. Bowman, Charles S. Brackett, Dawson Bradshaw, James B. Bradshaw, John S. Bradstreet, Anson S. Brooks, Mrs. Lester R. Brooks, William F. Brooks, Earle Brown, Hazen J. Burton, Mrs. Samuel D. Cargill, Elbert L. Carpenter, Eugene J. Carpenter, Frederick H. Carpenter, Henry L. Carpenter, Charles N. Chadbourn, Francis A. Chamberlain, Joseph Chapman, Jr., George C. Christian, Mrs. George C. Christian, George H. Christian, Fred B. Chute, Louis P. Chute, William Y. Chute, Hovey C. Clarke, Frederick W. Clifford, George B. Clifford, Joseph E. Clifford, Frank W. Commons, Howard W. Commons, J. Frank Conklin, Elbridge C. Cooke, Irving L. Corse, Archibald A. Crane, William G. Crocker, Emma G. Crosby,* Franklin M. Crosby, Mrs. Franklin M. Crosby, John Crosby, F. W. Currier, Laura A. Day, The Dayton Company, Edward W. Decker, Corinne De Laittre, Karl De Laittre, Henry Doerr, L. S. Donaldson Company, Henry F. Douglas, Walter D. Douglas, Minneapolis Dry Goods Company, William H. Dunwoody, W. A. Durst, William S. Dwinell, Henry H. Eliel, William H. Eustis, Olive Adele Evers (Stanley Hall), Northwestern Conservatory, Luther H. Farrington, Edwin J. Fisher, Frank W. Forman,* William A. French, James G. Fullerton, George J. Fullerton, Edward C. Gale, David F. Gamble, Charles W. Gardner, John B. Gilfillan, Lewis S. Gillette, Charles Gluck, Louis G. Gluck, Frank O. Gold, William G. Gooding, Calvin G. Goodrich, William D. Gregory, H. S. Gregg, Charles S. Hale, William D. Hale, Herbert L. Hankinson, George A. Hanson, Samuel A. Harris,* Walter S. Harris, T. Stewart Harris, William L. Harris, George Harrison, Perry Harrison, Newton F. Hawley, Isaac Hazlett, Frank T. Heffelfinger, Wendell Heighton, Martin L. Helgeson, Edwin H. Hewitt, Horace M. Hill, Charles H. Hood, Pierce L. Howe, Elijah Hudson, J. B. Hudson & Son, Mrs. E. Frank Hussey, Minneapolis Insurance Agency, Clive T. Jaffray, Thomas B. Janney, David P. Jones, Harry W. Jones, William A. Jones, M. D., the Minneapolis Journal, Isaac Kaufmann, Fred E. Kenaston, Thomas N. Kenyon, Preston King, Joseph R. Kingman, Martin B. Koon, Chauncey R. Lamb, William A. Lancaster, George B. Lane, Cavour S. Langdon, James A. Latta, Walter C. Leach, John Leslie, Charles E. Lewis, John Lind, Clarkson Lindley, Francis W. Little, Edmund J. Longyear, Albert C. Loring, Mrs. Thomas Lowry, Horace Lowry, George H. Lugsdin, Hiram R. Lyon, Ceylon E. Lyman, Emery Mapes, Charles J. Martin,* William L. Martin, James L. McCaull, Fred L. McClellan, Sumner T. McKnight, John D. McMillan, John R. Marfield, Eugene A. Merrill, Leopold Metzger, Minneapolis General Electric Company, Henry L. Moore, Joseph P. Moore, James T. Morris, Clinton Morrison, William K. Morison, Minneapolis Musicians' Association, Fred P. Nash, Willis K. Nash, Benjamin F. Nelson, George R. Newell, the Daily News, William G. Northup, Northwestern Knitting Company, Northwestern Telephone Company, William S. Nott, Emil Oberhoffer, George F. Orde, Edward N. Osborne, Thomas P. Pease, Harry E. Pence, Truman E. Penney,* Edmund Pennington, Frank H. Peterson, Curtis H. Pettit, Edmund J. Phelps, Alfred F. Pillsbury, Charles S. Pillsbury, John S. Pillsbury, George F. Piper, Alvin H. Pehler, Julius S. Pomeroy, William H. Pontius, Charles M. Holt (Minneapolis School of Music, Oratory and Dramatic Art), F. W. Plant, James S. Porteous, George W. Porter, Frank M. Prince, John H. Queal, William A. Ramsey, Alonzo T. Rand, Rufus R. Rand, Arthur H. Rand, Mrs. William W. Rand, Alex. M. Robertson, Alvin Robertson, Charles N. Robinson, Arthur R. Rogers, George H. Rogers, John E. Rogers,* John J. Rogers, Robert H. Rose, Fred R. Salisbury, Marion W. Savage, M. J. Scanlon, Charles W. Sexton, Albert M. Sheldon, Thomas H. Shevlin,* Chester Simmons, Bela W. Smith, Charles A. Smith, Frank C. Snyder, Fred B. Snyder, John P. Snyder, Henry N. Stabeck, J. Gordon Steele, Eugene M. Stevens, T. W. Stevenson Company, Eugene J. Stilwell, William R. Sweat, John W. Thomas, Charles T. Thompson, George P. Thompson, Leonard K. Thompson, Samuel S. Thorpe, Ivan A. Thorson, the Minneapolis Tribune, Mrs. Hiram C. Truesdale, John R. van Derlip, Mrs. John R. van Derlip, Fred C. van Dusen, Charles D. Velie, Harry B. Waite, Willis J. Walker, James G. Wallace, Edmund G. Walton, Ellsworth C. Warner, John Washburn, William D. Washburn, Jr., Charles C. Webber, Charles F. Welles, Mrs. Edwin P. Welles, Edward P. Wells, Frederick B. Wells, Florado H. Wellcome, Fred H. Wendell, John O. P. Wheelwright, Ralph Whelan, John F. Wilcox, Charles R. Williams, Lewis H. Williams, Fendall G. Winston, Charles J. Winton, David N. Winton, Mrs. Eliza V. Wood, Austin

*In memoriam.

M. Woodward, Benjamin H. Woodworth, W. Scott Woodworth, James T. Wyman, Wyman, Partridge & Co., Ary E. Zonne.

The Orchestral Association of Minneapolis is incorporated and its officers are Elbert L. Carpenter, president; Edmund J. Phelps, vice president, and Charles N. Chadbourn, secretary and treasurer. The board of directors includes Russell M. Bennett, John S. Bradstreet, Hazen J. Barton, Elbert L. Carpenter, George G. Christian, Hovey C. Clark, William H. Dunwoody, Alfred F. Pillsbury, Edward C. Gale, William L. Harris, Thomas B. Janney, Edmund J. Phelps, Charles S. Pillsbury, Eugene M. Stevens, Frederick B. Wells. Wendell Heighton is manager and Carlo Fischer associate manager.

The players in the Minneapolis Symphony Orchestra are:

First Violins.—Richard Czerwonky, concertmaster; K. Scheurer, W. S. Hancock, W. Boettcher, H. Rittmeister, R. F. Shryock, C. Lubowski, G. C. Baum, W. W. Nelson, F. G. Albrecht, F. Gilbert, L. Sarli, C. Linke, L. L. J. May, F. Pauly, E. Mueller.

Second Violins.—F. Dicks, principal; A. Stephan, C. Graves, F. Zedeler, J. W. Robinson, H. C. Schutte, F. G. Wiegand, A. Soergel, J. D. Okel, H. Maddy, E. Sjolander, C. J. Fust, H. Tetzner, H. Woempner, R. J. Long.

Violas.—J. Koch, principal; F. J. Kovarik, H. Ruhoff, G. Pomeroy, M. Muetze, H. J. Petersen, G. H. Nolton, A. Pepinsky, A. Triebel, H. Wuerz, J. Maddy.

Violoncellos.—W. Lamping, principal; K. Smith, G. Ransom, C. Erck, O. Koch, C. E. Calkins, H. Bach, F. Scheld, C. Hranek, B. W. Siegert.

Basses.—F. von Wittmar, principal; E. M. Schugens, R. Klimitz, E. Schulz, F. T. Edmunds, A. B. Chadwick, W. Stein, A. Bruckner.

Flutes.—C. Woempner, H. Woempner, A. Ritzler.

Oboes.—R. Seidl, G. Boehle, H. Wuerz.

Clarinets.—S. Nirella, G. Koehler, J. Maddy.

Bassoons.—A. Heynen, C. Rahn, C. Hranek.

Piccolo.—H. Woempner.

English Horn.—G. Boehle.

Bass Clarinet.—A. Triebel.

Contra-Bassoon.—C. Hranek.

Horns.—R. Minsel, W. H. Lantz, E. J. Erck, M. Mathieu.

Trumpets.—E. B. Llewellyn, A. Koehler, H. Tetzner, W. Rahn.

Trombones.—O. Gebhart, R. E. Kenny, F. McIver.

Tuba.—J. Sperzel.

Harp.—H. J. Williams.

Organ.—Hamlin Hunt.

Tympani.—W. Faetkenheuer.

Percussion.—A. M. Hoskins, W. Rahn, C. E. Calkins.

Librarian.—A. M. Hoskins.

"The circuit of the Minneapolis Symphony Orchestra this year includes sixty towns in ten States, as well as the Province of Manitoba," chronicles the New York Evening Post, "covering a territory extending from Winnipeg, on the north, to Joplin, Mo., on the south, and from Grand Rapids, Mich., on the east, to Deadwood, S. D., on the west. Its present tour to the 'Far East' includes Chicago, Logansport, Louisville, Cincinnati, Columbus, Cleveland, Pittsburgh, Washington, New York, Buffalo, and Fort Wayne."

MUSICAL Philadelphia appreciates highly the operatic entertainments Andreas Dippel provided for that city during the season just closed there. Under his management Philadelphia has heard a large repertory of standard operas, old and new, presented by a competent company and a brilliant conductor, forming an ensemble of unusual strength and unity. The scenic investiture of all the productions was lavish and tasteful, and under Fernand Almanz the stage management left nothing to be desired. It is generally understood that the spring subscriptions for Philadelphia's next opera season are far in advance of those of past years at this time.

A SPECIAL notice in the Bachaus piano recital program of last Friday contained the information that he played Debussy's "Jardins sous la pluie" and "D'un cahier d'esquisses" by "special arrangement with the Society of Authors, Composers and Publishers of Music, Inc."

THOROUGH PIANO ART.

Significant of the musical culture of our period is the circumstance that concert audiences no longer are attracted by the kind of piano recitals which former generations were accustomed to regard as typical of the best that keyboard exponents had to offer. Just after the middle of the nineteenth century, the influence of Thalberg and of the early Liszt was rampant in these United States, and piano performances confined themselves largely to exploiting supersentimentality and digital dexterity of the most empty and claptrap kind. After Liszt invented piano recitals, popularized Bach, Beethoven, Schumann, and Chopin for public playing, and made their masterpieces an integral part of the repertory, the American concert audiences had to be educated up to a new standard, and it took some time before the higher order of things replaced the ideas generated by piano entertainers like de Kontski, Ketten, Heller, Gottschalk, and their colleagues in style. Rubinstein was the first of the modern apostles to visit America, and soon after his memorable tour here, the pupils of Liszt began to arrive for their campaign of culture. Toward the end of the nineteenth century the exploitation of mere technic had reached its summit in the magical achievements of one or two of the Liszt disciples, and it was realized then that further development of the art of piano playing—even in the sphere of mechanism—must of necessity proceed along the lines of intellectual penetration and a widening of polyphonic application to the music written for the keyboard.

The dawn of the twentieth century brought us the masters who expounded convincingly the new manner of interpreting on the piano, and the general acceptance of the music of Brahms and César Franck, together with the monumental "Bearbeitungen," or arrangements, of those Titans, Godowsky and Busoni, completed the opening of the new road necessary for our contemporary players to travel, in order to reach the pianistic Parnassus of modern estimation.

One who has caught the spiritual and intellectual feeling of our age in matters of piano art is Wilhelm Bachaus, and his third New York recital, given at Carnegie Hall last Friday afternoon, March 22, presented him as a player who possesses all the qualifications essential to win the unstinted praise of modern critical experts and general auditors. In Beethoven's C minor variations and "Les Adieux" sonata, Rachmaninoff's C sharp minor prelude—made to sound with new and dignified meaning—Debussy's "Jardins sous la pluie," "Homage à Rameau," and "D'un cahier d'esquisses," Chopin's "Barcarolle," prelude in C sharp minor, four studies, op. 10, Nos. 10, 11; op. 25, No. 11, and scherzo in B flat minor, and Liszt's "Feux follets" and second Hungarian rhapsody—in all of the foregoing varied list, Bachaus gave impressive demonstrations of his full mastery of tone and technic, his scholarly understanding of form, construction, and style, and his fine ability to amalgamate feeling, mechanism, and analytical exposition into an art whole of weight, charm and rare spirituality.

No sickly, hothouse interpretation was that with which Bachaus invested his Debussy numbers. He believed, and rightly so, that when the composer cast the compositions as piano pieces he intended them to be played as such, with the sounding of all the notes written and absence of attempt to smudge the harmonies with pedal and blur the tone into imitation of a muted orchestra, all in the mistaken notion of producing "impressionistic" atmosphere.

Magnificently virile, and more of a ballade than a barcarolle, is Chopin's work with the latter title. Its last two pages reflect some of the most despairingly impassioned measures ever put to paper by a piano composer. Those great studies, op. 10, No. 12, and op. 25, No. 11, have not their equal in the entire literature of the instrument. Bachaus was

a particularly satisfying interpreter of their impetuosity, their glowing color, and their piquant melodic and harmonic beauty.

AN AGE OF PUBLICITY.

This is an age of publicity. The artist who fails to maintain adequate publicity hampers his progress just that much. Clothing, food and shelter are the three essentials for the preservation of the physical life. But there is more to life than physical conservation. We cannot afford to neglect the intellectual or the spiritual. The minds of the public must be fed with proper food. Nourishment for the body must be wholesome, good and blood converting if it is to produce the best results. Likewise, intellectual pabulum must be sound and nutritious in order to become effective.

Artists commit a grievous mistake by thinking that they can get along without publicity. It is one of the most essential factors in their work. It is the very breath of their artistic life. It has been proved conclusively that those who court public favor must have publicity at any cost. The secret of success lies in becoming known and remaining known; in getting your name before the public and in keeping it there; in getting the people to talk about you. Sarah Bernhardt's rule was to create talk about herself, no matter what, so long as she was talked about. Though such a rule is applicable to the musician only within limits, it is nevertheless a method that points to the mark. Musicians recognize the importance of being public figures. They must be talked about. They must be on the public tongue; otherwise, success is uncertain, even doubtful.

It is not necessary to depart from truth or to engage in a campaign of fraud, but it is essential to have something said often, in multitudinous ways and in as many different forms as possible. The artist should use a certain per cent. of his income for publicity, for it is a commodity fully as necessary to his welfare as any other connected with his career. There is a right way and a wrong way of seeking and of obtaining publicity. Therefore, one must be a student of it. He must know the right kind and where to get it. He cannot afford to seek publicity blindfold, nor can he expect good results if he falls a victim to sharks and rascals only too eager to take his money, and being unable to fulfill their promises, offer, as an excuse for their incompetency, some witless and irrational explanation.

There is but one road. It is straight and true though not always easily observed. One has to keep a sharp lookout lest he be lured therefrom. There are many pitfalls and snares, therefore it behooves the artist to be on guard as well as careful. The old axiom, "Be sure you're right, then go ahead," holds good in this as in every other form of business activity, for publicity is a business, not a gamble or a game. Publicity is a necessity, but it must be pursued according to the principles of sound logic and business sagacity.

Those who do not know how to undertake a publicity campaign can easily find out, and those who have not the time or the ability to look after their own interests, can easily get in touch with those who do. The rule of the twentieth century is that you must become known, and if you are known you must become more so. There is no other road to contemporary fame.

"Ninety-nine per cent. of the music teachers in the United States are totally incompetent to teach music."—Statement of Doctor of Music Frank Damrosch in the New York Times of September 3, 1911.

"What instrument does Doctor of Music Frank Damrosch teach—or does he teach singing—and where are his pupils?"—Question propounded by The Musical Courier, September 13, 1911.

LONDON SYMPHONY INSTRUMENTS.

We shall wait until the London Symphony Orchestra has played here before we add any more to what we have already written in praise of that superb organization.

It may be of interest, however, to say a few words concerning the instruments from which the players draw their famous tone. We have always insisted on the necessity of good violins, and we are certain that much of the fault we find with some of our local orchestras is caused by the raucous tone of a few cheap, trade fiddles in the string section. Is it any wonder the London Symphony Orchestra produces a tone of velvet when the players have at their disposal, among the violins, Guadagnini, Giuliani, Joseph Rocca, Tomasso Carcassi, Amati, Testore, Precenda, Guarnerius; among the violas and cellos, Amati, Panorma, Guadagnini, Grancino, Forster, Landolphus, Macconcini, Vuillaume; among the double basses, Maggini, Budiani, Testore, Thomas Kennedy?

We have been unable to get the names of the makers of the woodwind instruments, but, if the London Daily Telegraph is right, then we are to hear brass instruments of purely British manufacture—namely, Hawkes, of London.

BETWEEN seventy and eighty representative men of New York gathered at Sherry's last Sunday evening to attend a dinner, given by the directors of the Metropolitan Opera House, in honor of Messrs. Parker and Hooker, composer and librettist of "Mona," winner of the \$10,000 prize contest. The occasion was marked by cordiality and good fellowship, the complimentary speeches by critics and others indicating how important an advance "Mona" is considered to be over previous essays in American grand opera, like "The Scarlet Letter," "The Sacrifice" and "Natoma." For that reason the dinner tendered to the creators of "Mona" was a significant and well deserved tribute. Musicians do not mix sufficiently, as a rule, with the business and banking representatives of our city, and more meetings like last Sunday's would be bound to establish a much needed community of interest and serve as a special uplift to the local musical cause. However, the directors of the Metropolitan should have taken steps to establish the identity of the defeated competitors in the opera contest, and then invite them to the dinner, especially as they did not have teachers among the judges who awarded the \$10,000 prize.

DISCUSSING the "Symphonia Domestica," by Strauss, the critic of the New York Times calls it "essentially commonplace and trivial," says that it "lacks distinction in ideas," that Strauss' plea, to listen to the work "purely as music," is preposterous, that the "Symphonia" is "through and through unmusical," with themes of "commonplace character," with a slow section "commonplace and cheaply sentimental," and with counterpoint that is "a crass intermingling of anything in any way, without regard to its sound." The Times critic could have saved himself all such involved and lengthy phraseology by writing very simply and truthfully: "I do not understand the 'Symphonia Domestica,' and therefore I do not like it." Fortunately, however, the likes or dislikes of critics do not make or mar a work of art, and are no gauge of its intrinsic value. It was Whistler, we believe, who, when a man told him "I do not understand painting, but I know what I like," replied: "So do the monkeys at the zoo." To call Strauss "unmusical" is to reveal the ignorance of the critic and to degrade the function of criticism.

THOSE hoarse cries represent the chorus of delight from the throats of New York musicians at the prospect of twenty-three weeks of opera next season as against twenty-two weeks this winter.

BOSTON DECLINE.

Those who went to the Boston Symphony concert last Thursday night, March 21, at Carnegie Hall, found a slip in the program with the following announcement:

On account of a severe cold Madame Homer is unable to sing.

The program for tonight's concert will read
Overture, Leonora, No. 3, op. 72.....Beethoven
Symphony No. 1, in C minor, op. 68.....Brahms
Overture, Tannhäuser.....Wagner
Prelude to Lohengrin.....Wagner
Prelude to The Mastersingers of Nuremberg.....Wagner

It was very cold in New York that night and the weather was very unpropitious and, according to the above statement, that is the reason Madame Homer was unable to sing.

Max Fiedler conducted in his usual style, correct, incisive, and with dynamic effects that academic conducting usually produces, but so far as expression, poetry, music, as we wish to hear them, are concerned, he left the same questionable impression. It is necessary to do more than conduct properly so far as tempo and dynamics and matters of that kind apply to symphonic work in order to give the true utterance to the class of compositions heard at symphony concerts. There must be elevation of mind, there must be character and there must be the poetic tone; all these things are necessary; they actually must take place.

There were also many technical slips, beginning immediately with the trumpeter and going through in the French horns and even in the tuba. Particularly noticeable in the latter was the absence of the legato; the notes were forced and explosive and the performance thereby very much affected, together with slips in the brass, that are not excusable with an instrument like the Boston Symphony Orchestra.

It is learned that many changes in the personnel are to take place on the return of Dr. Muck, and certainly some eliminations are necessary. The orchestra is by no means on the level it was several years ago, and this is due not to the lack of technical musicianship on the part of Mr. Fiedler, because he is an excellent musician in that way, but to his absence of the instinctive musical feeling, the intensity of expression, and the color that symphonic work requires. There are definite canons which it is not necessary to determine arbitrarily, but which are deduced from the nature of the compositions themselves, that should be followed in a general sense in order to give accent to the style of the works. Beethoven is not Wagner, and a conductor can illustrate the difference, not only through the difference of the compositions, but through the manner of making these canons apparent. There is no myth in this; there is no legend about it; it is a musical understanding; a general agreement; and one fails to find any such expressions under the Fiedler direction. For instance, the ease and breadth of modeling in a Brahms symphony are never shown through Fiedler; through a great conductor these features are demonstrated; in fact, we need a much higher level of conducting in order to get Brahms before us in the attitude that will enable us to secure a proper assimilation.

The program of Saturday afternoon read as follows:

Siegfried Idyl.....Wagner
Funeral music from Götterdämmerung, Act III.....Wagner
Prelude and Liebestod from Tristan and Isolde.....Wagner
Overture to the opera Der Freischütz.....Weber
Symphonia Domestica in one movement, op. 53.....Strauss

Fiedler conducted the "Freischütz" overture with such spirit and discretion that all its effective moments were emphasized and it became a source of genuine enjoyment. That is the kind of music Fiedler is at home with. The "Symphonia Domestica" was not transparent, at times it was turgid, heavy and lacking analysis, but if you wish to have real musical fun you must listen to the "Domestica," not with a program of your own and surely not

with an explanatory program; listen to it as absolute music and you will find that it will endure the trial successfully and that what Strauss does is, after all, scholarly and artistic. THE MUSICAL COURIER again makes the claim that this work, from an absolute point of view, is a clever organic structure, representing the latest phase of modern music.

THE SONG THAT FAILED.

THE MUSICAL COURIER has received the following communication from the University of Missouri, relative to the Missouri Prize Song:

COLUMBIA, Mo., March 17, 1912.

To The Musical Courier:

The committee on State song met in Columbia on February 28 and was in session throughout the day. Out of 758 manuscripts sent in the chairman had selected fifty-three, which were brought to the attention of the committee as a whole. In the opinion of the committee no entry filled all the requirements of a State song. No prize was therefore given. Honorable mention was given to four songs. These songs will be sung at an early date by the University of Missouri Glee Club in the larger cities in the State; by a mixed chorus under the direction of D. R. Gebhart in Kirksville in April, and by a mixed chorus under the direction of Carl Busch in Kansas City in May. Should any one of these four songs make a strong popular appeal the committee may reconsider its action.

Sincerely yours, W. H. POMMER,
Chairman Missouri State Song Committee.

That the call for music to fit the poem has resulted in failure—which was predicted last summer—is not surprising, because the poem was very faulty and its selection reflected little credit upon the committee.

The recent prize offering schemes for patriotic songs have practically resulted in nothing, because, as every one knows, national hymns are born, not made. This method of securing State anthems is a mistake and usually degenerates into a farce.

Following is the "poem," not representative of the State of Missouri, nor of American poetry, which the committee crowned with the \$500 prize:

MISSOURI.

I.

Missouri fair, we bring to thee
Hearts full of love and loyalty;
Thou central star, thou brightest gem,
Of all the brilliant diadem—
Missouri.

CHORUS.

Then lift your voice and join the throng
That swells her praise in joyful song,
Till earth and sky reverberate;
Our own, our dear, our grand old State—
Missouri.

II.

She came, a compromise, for peace;
Her prayer is still that strife may cease;
She mourned her blue, wept o'er her gray,
When, side by side, in death they lay—
Missouri.

Chorus.

III.

Nor North, nor South, nor East, nor West,
But part of each—of each the best.
Come, homeless one, come to her call;
Her arms are stretched to shelter all—
Missouri.

Chorus.

Examination of this poetical attempt reveals its inefficacy and sterility. In the first place there is nothing in it which particularly typifies the State of Missouri. It could serve just as well for any State in the Union. Missouri's praise is still unsung. Her elderberry wine, her paw-paw groves, her splendid streams, her rustling grain, her fields of wheat and oats, her live stock and poultry, her cities and towns, her great plains, her pioneers, her history—these and much more of interest and worth have been ignored. No reference has been made to her seal with its majestic inscription, or to her immortal motto, "United we stand, divided we fall." Indeed, there is little of worth in the verses, which might have been penned by any schoolboy.

Without entering into an extended exposition of the puerility of the poetical and grammatical con-

struction, a few glaring defects may be mentioned. In order to obtain a tetrameter line, the author has used the word "fair" in the very first line. This word means nothing, besides being weak and inane when applied to such a theme as a State. Missouri is not "the central star," nor "the brightest gem of all the brilliant diadem" (lines 3 and 4), it being inferred that the reference is to the several States. This is claiming entirely too much. "She came, a compromise—" (verse 2, line 1); presumably, the Missouri Compromise, but most vague. There is no strife in that State (line 2); if universal peace is meant, it is very feebly expressed.

Why bring in the blue and gray (lines 3 and 4), when there is so much of actual achievement to recite? This is decidedly poor. Line 1 (verse 3) is an incomplete sentence. An untruth is stated in line 2; this is also very nondescript. If Missouri is "part of each—of each the best," she is merely a hybrid. It seems very weak (lines 3 and 4) to express this invitation to the immigrant when there are so many splendid historical facts that might have been exploited. Missouri is not the center of immigration, nor has she made a pronounced call.

Another imperfection is the use of the apostrophe in line 1 (verse 1), the writer addressing herself directly to the State—"we bring to thee"—while in the other verses she employs "she" and "her." The chorus is equally defective. "Lift your voice—" Whose voice? "Reverberate" (line 3) is very bad, even granting poetical license. Each of the adjectives (line 4), "own," "dear," "grand," "old," is lamentably ineffective.

The committee's prize of \$500 for suitable music to the above words now goes begging. It is doubtful if any musician could be inspired by them, and therefore it is obvious that the committee has encountered a snag which it had not anticipated. Even had a satisfactory tune been secured, the song must certainly disappear into oblivion, for it could not be acceptable to Missourians, who love their State, and naturally desire a State song which would inspire them and of which they might be proud.

The committee has made a grievous error, and the \$1,000 contributed by generous but ill-advised citizens has evidently been used to no advantage, inasmuch as the object has not been attained.

A VOICE specialist writes to us: "I notice in a book on the voice that 'there is something positive to tie to in describing a perfect vocal tone.' I hear that asparagus is good for the vocal cords. Is this true?" Yes, in conjunction with a clear turtle soup after a few oysters, and a fresh piece of shad with shad roe, and then a broiled spring chicken—what they call a broiler—some Bermuda potatoes at this season of the year, and green asparagus. One might take a salad then and a pumpkin pie, or something like that, with some good American cheese and a small cup of coffee, and then the asparagus is excellent for the vocal cords. Taken alone before breakfast, we should say that it might affect the lower tones of the octave, if it is a minor. However, a much better thing than asparagus is a good teacher. This is a tip.

A CABLEGRAM from Berlin states that a music student, named A. W. Parent, of San Francisco, was arrested near Potsdam as a spy; he was taking photographs of field artillery in practice. Subsequently he was released, as his friends explained that it can be no crime for an American music student to study canon in Germany. If he studies canon here he must first join the ninety-nine per cent, as the one percenters are peaceful and not much interested in sanguinary musical affairs. There is no blood in their music; more business.

"PARSIFAL" and hot cross buns fall together this year. The story of the pure fool is to be sung at the Metropolitan Opera on Good Friday.

MERELY HISTORY.

Some weeks ago THE MUSICAL COURIER published an item to the effect that a manager named E. S. Brown had left his office without notification, and since then it has become known that a number of creditors, consisting of musical artists and others, are unable to ascertain the condition of affairs relating to their engagements, etc. This matter now is published by some of the daily papers with some specifications as to amounts. Whether he had a large sum of money when he left town is unknown. That artists paid money to him is known. THE MUSICAL COURIER is prepared to aid anyone who is seeking redress in this matter, and will do all it can to assist those who intend to take any legal action for the recovery of the money that may be due them.

Brown is one of a number of managers who, during the last thirty or forty years, have come into New York and other places and conducted a musical bureau and vanished. A case has recently arisen of a vanished manager who had an office uptown in Carnegie Hall, who is reported to have received thousands of dollars from artists also, and they are unable to recover. This manager wrote a long letter to this paper as an apology for the misfortune, as he calls it, in which he found himself by being unable to place the artists who paid him.

No doubt, Brown will make a similar claim if he appears again. These things are sure to happen, and they have even happened with musical papers. During this very same period that these musical managers have absconded, musical papers have also disappeared and their editors have absconded and then returned again and started new papers and absconded again and returned. If the history of these musical managers is published, the history of these musical editors should be published in parallel columns, particularly as in both instances the histories are well known. All this is the history of the day.

MAX FIEDLER conducted the program at last Thursday's Boston Symphony concert from memory, which shows that it can be accomplished. Emil Oberhoffer last week conducted a program, including Brahms and Strauss, from memory. The only conductors in New York City who conduct from memory are Toscanini and Volpe; the others have their heads in the notes instead of the notes in their heads. This paper does not insist upon a rigorous adherence to this rule of memorized conducting, but it claims that conductors should make it a habit not to use notes, and this habit should be based upon such a study of the scores that the notes do not become essential; that is, that the scores may be done away with. At times it may be necessary to use scores; occasionally a conductor may not feel in physical condition, and this may be due to the usual vicissitudes of life, such as continuous strenuousness and resulting nervousness arising from travel or overstudy or from other irritations, and a liberal view should be maintained. But on general principles a conductor should be capable of doing his work on the podium without notes and should be capable even of conducting the last rehearsals without notes, and then, and only then, will he be in such absolute control and authority as to place the complete responsibility of the performance upon his shoulders, and that is the kind of a position he should occupy—namely, that of absolute responsibility for the performance.

SOME of the newspapers are again flourishing by publishing scandals in the musical profession. While these matters are of interest to a certain class of people, who like to dwell in an atmosphere of that kind, THE MUSICAL COURIER must continue its well established policy of the past thirty-two years and leave it to others to live and exist, as they seemingly choose to do, in such miasma. If such affairs

were limited to the musical profession, it might be a matter of selection to indulge in the publication of such unfortunate details of life; but as scandals of all kinds permeate society of all kinds, it seems that a principle or rule should be followed by those publications who indulge in such publicity, to embrace every one, in all paths of life, by publishing the scandals of the world at large, instead of limiting it to the musical people. If we feel like pulling down the musical profession, let us pull down everybody with it and not play the parts of hypocrites by making it appear that musicians only are identified with public scandals. There are others.

A MODERN ELIJAH.

The famous prophet of old spent forty days in the wilderness without improving it. We have no evidence that there was an advance in the culture of the land on account of Elijah's sojourn there. But when Frederick Herbert Torrington went into the wilderness of Toronto forty years ago he began to wage a war against the ignorance of the musical public, and succeeded in making Toronto famous as a city of choral excellence. A few days ago the venerable Dr. Torrington laid down his baton as an oratorio conductor to devote his energies more exclusively to his pupils. Forty years of conducting is an experience that few of us can know. We have sometimes wondered how it is that Dr. Torrington, who long ago passed the seventieth milestone of the journey of life, and who has been a professional musician for sixty years, remains so hale and hearty and full of the joy of living. Modesty counsels us to hold our tongue. But we must divulge the secret of this aged musician's fountain of eternal youth: He has read THE MUSICAL COURIER for over thirty years.

RIGA's orchestral conflict, as reported in THE MUSICAL COURIER a year or so ago, at one time threatened to leave the Russian city without opera instrumentalists for awhile, as the Riga opera management summarily dismissed the playing body, which had shown insubordination toward the conductor, Hermann Hans Wetzler, formerly of New York. The dismissed men organized themselves into a symphony orchestra and engaged Georg Schneevoigt, the excellent director, to lead their series of concerts. Members of the organization published denunciatory letters against Wetzler in many European journals and entered into a bitter warfare with the Riga Opera. Very recently the self-constituted symphony players discovered that the misunderstanding with the Opera authorities had been the result of intrigue on the part of outside schemers who wished the institution no good, and overtures were made to the impresario to reinstate the dismissed orchestra. Wetzler generously added his plea to that of the men, and now a complete reconciliation has been effected. The orchestra not only made public apology in the newspapers to Wetzler, but also gave him a banquet, at which the members expressed their regret and acknowledged their mistake in rebelling against his rigorous discipline, which he found necessary for artistic reasons. The symphony concerts outside of the Opera are to be continued, however, and Georg Schneevoigt will remain their leader. Riga's musical circles are delighted at this satisfactory adjustment of the difficulties, for both Wetzler and Schneevoigt are deservedly popular in the town where the great Richard Wagner once served as leader of opera. Some of the works heard this season at Riga are "Fidelio," "Meistersinger," "Lohengrin," "Tannhäuser," "Tosca," "Butterfly," "Figaro's Marriage," "Carmen," "Merry Wives of Windsor," "Freischütz," "The Jewess," "Faust," etc.

WALTER SOOMER, who appeared at the Metropolitan Opera House for a season or two, has asked the King of Saxony to release him from the Dresden Royal Opera because two newspapers in the

Saxon capital do not like the Soomer singing and say so frequently. It must strike the impartial observer that Herr Soomer is establishing a rather doubtful precedent. His request to the King may imply that the critics are right in their strictures. At any rate, the singer's action proves that he reads unfavorable criticisms. Had he been praised overmuch, the chances are that Herr Soomer would not have complained to the King, even if the praise was undeserved. THE MUSICAL COURIER long ago has made the discovery that those musical artists who say "I do not read what the papers write about me," by some strange prescience become aware of an unfavorable notice about themselves almost as soon as it appears, and throwing off their usual Olympian calm, wax very wroth indeed. Human nature lurks in the bosom of the musical artist as well as in the bosom of any one else.

Sunday Night Concert.

Maria Gay and Jose Mardones were the stars at the first performance of the Verdi "Requiem Mass" given by the Boston Opera Company Sunday evening. The rich, luscious voice and absolute musical certainty possessed by Madame Gay made her a tower of strength not alone in the solo work, but also in the ensemble numbers; while Mardones displayed splendid warmth and dramatic fervor throughout the performance. Elizabeth Amsden sang the "Liberia Me" with power and brilliancy, but Alfredo Ramella lacked the necessary vocal breadth for oratorio singing and did not therefore do justice to the tenor part of the ensemble. The chorus acquitted itself finely, and received much applause from the large audience, which rewarded the soloists enthusiastically. Conti conducted with his usual disregard for voices and dynamics.

Tonkünstler Society Concert.

Tuesday evening, March 19, at a meeting of the Tonkünstler Society of New York, Cecile M. Behrens and David H. Schmidt, Jr., created a fine impression with their splendid performance of the Mozart sonata in D major for piano and violin. The two artists played with like insight and therefore the beauties of the composition were fully and adequately set forth. It was a tonal declaration such as brings gratification both to players and auditors, and the applause was long and hearty because deserved. Other numbers on the program were a group of songs by Louise B. Voight, and Tchaikowsky's trio in A minor, played by August Fraemcke (piano), Maurice Kaufman (violin), and William Ebann (violinello).

An American Who Can Sing English.

A fitting sequel to David Bispham's discourse on "Opera in English" at the meeting of the New York Theater Club recently was Andrea Sarto's splendid rendition in English of the "Pagliacci" prologue. The young artist proved that English well sung is very beautiful and that a conscientious artist can deliver texts in the several tongues equally well.

Mr. Sarto's numbers evoked great applause. Sarto is one of the many artists of the Baernstein-Regneas studio, who has learned to produce the voice so well as to be able to sing in the different languages with equal facility.

Wolski Recital Program.

Henri Wolski, a former pupil of Schradieck and lately under Sevcik and Ysaye, will give a recital at Carnegie Lyceum, New York, Thursday evening, April 4, in the following program:

Sonata in A.....	Handel
Concerto, D major.....	Paganini
Chaconne.....	Bach
Nocturne.....	Chopin-Sarasate
Serenade.....	Drigo-Auer
Nur wer die Sehnsucht Kennt.....	Tschaikowsky-Elman
Caprice Basque.....	Sarasate
Souvenir de Moscou.....	Wieniawski

Danish Soprano Sings at Plaza Tomorrow.

Ellen Arendrup, a Danish soprano, who is under the management of Annie Friedberg, will be heard in recital at the Hotel Plaza, New York, tomorrow (Thursday) afternoon, assisted at the piano by Emil Polak. Miss Arendrup will sing songs in German by Brahms, Rubinstein, Reger and Pfizner. She will sing songs in Swedish and Norwegian by Grieg, Berger, Lange-Muller, Sjogren, and a Danish song cycle by Heise. Miss Arendrup is also to give songs in English by Nevin, Oley Speaks and Mabel Daniels.

Francis Macmillen to Sail.

Violin virtuoso Francis Macmillen is to leave for Europe on the Rochambeau and will play in London May 5, at the Melba concert.



Anton Rubinstein's amusing aphorism that the Jews called him a Christian and the Christians called him a Jew, while the Russians called him a German and the Germans called him a Russian, etc., has become very well known, but the origin of the utterance has remained in obscurity until recently, when an unpublished letter came to light, written by Rubinstein to his publisher, Senff, at Leipzig. The missive is dated from St. Petersburg, September 11, 1889, and reads as follows:

"DEAR MR. SENFF.—Sincere thanks for your very friendly letter, which pictures my artistic career so sympathetically and yet throws me into a sad mood. Yes, I confess to you openly and honestly that the net result of my artistic activity, is the most complete disappointment! I sing with King Salomo: 'Eitel, eitel, ist des Menschen Trachten und Handeln, eitel ist Alles!' That upon which I had laid the greatest weight during all my life, upon which I had lavished all my hopes and all my knowledge, my composition, is a failure. They do not desire me as a composer—neither the artists (from whom I always had expected most), nor the public (whom I am prepared to forgive very easily)—and yet there remains in me such human weakness that I imagine them both to be wrong, and that I personally am to blame for the failures because I always have held aloof from every kind of faction, because I always have stated freely what I liked and what I did not like in music, and because I never have forced myself upon people as a composer—the latter course, believe me, may sound paradoxical but is the correct thing to do. One must tell others that one is a God; they will crucify one, but at last they will believe, just the same. Mahomet was compelled to tell people that he was the Prophet, and Wagner had to tell them that he is the Saviour of art, etc. Philosophy, or else the ironical vein I possess, always has kept me from using that method—and not to my advantage, as I see now. Well, in the devil's name, if the mountain will not come to me, even then I shall not go to the mountain. My whole existence is ridiculous. God forgive my parents—I do not forgive them, for the ridiculous is also tragic in this case. Judge for yourself. The Jews consider me a Christian, the Christians consider me a Jew; the Germans consider me a Russian, the Russians, a German; the pedants take me for a 'musician of the future,' the 'musicians of the future' for a 'pedant.' Do you know any other person as ridiculous as I am? I do not. My present activity also is nonsensical. I, who am absolutely convinced that musical art is entirely dead; that no eight measures are written nowadays worth a penny; that even reproductive art, vocal or instrumental, is not fit to latch the shoestring of what has gone before; I—who believe all the foregoing—spend my whole time educating pupils in composition and execution, knowing all the while that my efforts are love's labors lost. After all I have just told you, you will be able to calculate how much irony I shall have to utilize on the occasion of my early so called jubilee celebration. And so I await with impatience the end of my existence, because I must regard myself as a living lie. (I say that out loud, but secretly I tell myself that I represent Living Truth as against the General Lie. Both are superfluous, however.) Best greetings to you, dear Mr. Senff. Tear up this letter and think as well as you always did of your unfortunately not yet crazy, and no longer reproductive and creative Anton Rubinstein."

What a world of tragedy and prophetic intuition in that letter of the once fiery and irresistible Rubinstein!

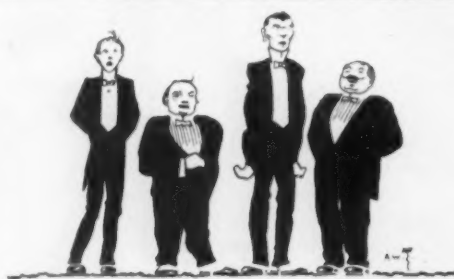
McClure's Magazine is publishing a serial college story called "Stover at Yale." In the latest instalment, Brockhurst, one of the characters, berates his companions for their ignorance in various important branches of knowledge and art, including music. Brockhurst bursts forth: "First, music. I won't ask you the tendencies and theories of the modern schools—you won't know that such a thing as a theory in music exists. You know the opera of 'Carmen'—good old Toreador song! Do you know the name of the composer? One hand—Bob Story. Do you know the history of its reception? Do you know the sources of it? Do you know what Bach's influence was in the development of music? Did you ever hear of Leoncavallo, Verdi, or that there is such a thing as a Russian composer? Absolute silence. You have a hazy knowledge of Wagner, and you know that Chopin wrote a funeral march. That is your foothold in music; there you balance, surrounded by howling waters of ignorance."

Experience teaches, despite Brockhurst's view, that it would be a fine thing, indeed, if the majority of collegians

had even a hazy knowledge of Wagner and were certain that Chopin wrote a funeral march.

In Memphis, the picturesque pen of the local music critic raged rampant last week on the occasion of the visit of the Lombardi Opera Company. The work which excited the fancy of the Commercial-Appeal scribe was "Il Trovatore," by one Verdi, and the adjudicator found as follows: "Il Trovatore" is Verdi's masterpiece. He composed 'Trovatore' just before the modern school of tragic lyric melodrama and monotone classicism had begun to exert its influences. It is the opera of tone colors and simple harmonies."

John Philip Sousa, the eminent marksman, is prouder of the attached notice of his shooting, than John Philip Sousa, the famous conductor-composer, ever was of his most enthusiastic press review. From the Philadelphia Evening Bulletin, March 15: "John Philip Sousa captured the gold medal in the Keystone League's handicap event, which was concluded yesterday. The 'March King' walked away with the event when he smashed forty-six of



"OH, BEAU-U-U-U-TIFUL SPRING."

his fifty targets, standing on the 16 yard line. This performance was really remarkable, and Mr. Sousa was congratulated on all sides."

It is not generally known that the Paris Grand Opera underwent many changes of name before it finally reached and retained its present imposing appellation. In 1671 the institution was called "Musical Academy"; 1672, "Royal Musical Academy"; 1791, simply "Opera"; four days later, "Musical Academy"; three months later, "Royal Musical Academy"; 1792, "Musical Academy"; 1793, "Opera"; three months later, "National Opera"; 1794, "Theater of Arts"; 1797, "Theater of the Republic of the Arts"; 1802, "Operatic Theater"; 1804, "Imperial Musical Academy"; 1814, "Musical Academy"; one month later, "Royal Musical Academy"; 1815, "Imperial Musical Academy"; three months later, "Royal Musical Academy"; 1830, "Theater for Opera"; six days later, "Royal Musical Academy"; 1848, "Theater of the Nation"; one month later, "Operatic Theater of the Nation"; 1850, "National Musical Academy"; 1852, "Imperial Musical Academy"; 1854, "Imperial Theater for Opera"; 1870, "National Theater for Opera." Incidentally, the foregoing list of titles offers an epitomized history of France for two centuries.

There was a young lady of Siam,
Who said to her fond lover, Kiam,
"I refuse to be kissed,
But if you insist,
Heaven knows you are stronger than I am."

—Cincinnati Commercial-Traveler.

Prof. Horatio Parker is not the only one who looks down upon "Aida." Packed galleries, balconies, and box tiers did the same thing at the Metropolitan last Wednesday.

Artistic Maturity Note: Max Smith's new mustache now has attained its full florescence.

It was consideration for their home folks that influenced Salome, Thais, Violetta, Carmen and Herodiade not to give their family names to the opera librettists.

Before me lies a remarkable volume entitled "Kunkel's Eclectic Graded Course of Studies for the Piano." It is published by Kunkel Brothers, of St. Louis. The compiler of the "Eclectic" is Charles Kunkel, who in the fly leaf of the work signs this marvelous preface:

"Kunkel's Eclectic Graded Course of Studies" for the piano embraces everything necessary to make a first class

pianist. It is a graded course of studies which will lead the student from the very beginning to the summit of the art of piano playing. 'Kunkel's Eclectic Graded Course of Studies' and 'Kunkel's Royal Piano Method' embody an experience of fifty-two years as a practical teacher of the piano, and it is with pride that I point to the hundreds of pupils who have become superior teachers and artists through the instructions unfolded in these two works. The success that I have at all times achieved with my pupils permits me to state that any pupil who is diligent and studious and who is guided by 'Kunkel's Eclectic Graded Course of Studies' and 'Kunkel's Royal Piano Method' and by an up to date teacher, that is, by a teacher who is painstaking and conscientious, and who will guard the pupil against the many pitfalls he would otherwise stumble into, will, without doubt, become a pianist in the true sense of the word.

"When a pupil has completed 'Kunkel's Eclectic Graded Course of Studies' the true knowledge of piano playing which he will have gained will serve him as a 'grand diploma' which will be ever at his disposal—a diploma of which he will have every reason to be proud.

"In the case of a beginner, I advise him to use 'Kunkel's Royal Piano Method' hand in hand with 'Kunkel's Eclectic Graded Course of Studies.' The teacher, of course, will decide whether or not 'Kunkel's Royal Piano Method' is to be used in connection with 'Kunkel's Eclectic Graded Course of Studies.'"

On page 7 of Kunkel's "Eclectic," after the etude labelled No. 6, the compiler gives this advice: "For recreation, introduce here, one or both of the following pieces: 'Twinkle, Twinkle, Little Stars,' by Mozart, and 'The Children's Party' (rondo), by Hummel, Edition Kunkel." On page 8, the teacher is told to "introduce here, for recreation, the duet 'Merry Sleigh Bells' (rondo), by Rubinstein, Edition Kunkel." On page 9, there is the request to "introduce here for recreation 'Old Black Joe and His Banjo,' by Gottschalk, and 'Katie's Favorite Schottische,' by de Kotski, Edition Kunkel." Page 11 suggests, also for recreation, "Four in Hand" (galop), by Sidus, and "Ring around the Roses" (waltz), by Beethoven, Edition Kunkel. The recreation on page 15 is "To the Front" (march), by Von Weber, Edition Kunkel. On the rear cover page of the "Eclectic" is the advertisement of "Thirty-two Sonatinas by Beethoven" (Kunkel Brothers, Publishers), with the admonition: "Do not mistake these thirty-two sonatinas for the twenty-nine sonatas of Beethoven." A special paragraph contains the attached enthusiastic recommendation: "There is nothing more instructive, beautiful, melodious and masterly written for the piano than these thirty-two sonatinas of Beethoven. They are 'just the thing' for students who have been studying the piano from a year and a half to four years. They are most fascinating parlor as well as concert pieces. DR. HANS VON BUELOW." What are these sonatinas, according to the Kunkel index? For instance, No. 10, in C major, two movements, winds up with the allegro "To the Chase." Sonatina No. 12, subtitled "Pathétique," has two movements, "in C major and C minor." Sonatina No. 19, subtitled "Moonlight," is in C minor, and its opening section is called "Song Without Words." Sonatina No. 20, in D major, and Sonatina No. 21, in D minor and D major, are both subtitled "Pastorale." No. 20 has a final movement called "May Festival." Sonatina No. 26 bears the subtitle "Waldstein." Sonatina No. 27, in D flat major and F minor, is the "Appassionata," according to the Kunkel Edition. Sonatina No. 29, A flat major, has two movements, called respectively, "Love's Devotion" and "Teasing and Caressing." Sonatina No. 30, in A major, is subtitled "Kreutzer."

Needless to state, Kunkel's "Eclectic" has been laid away in THE MUSICAL COURIER's archives, Department of Colossal Curios.

Apropos, "Mona" was done at the Metropolitan last Saturday afternoon, and "Trovatore" held the boards in the evening. Verdi ought to be ashamed of himself.

Another hat in the "Ring" is the tarnhelm.

Uncle Philip Hale, in the Boston Herald, slyly puts in a word for American musical comedy by showing us what the English brand is like. He chronicles: "The London journals speak of the wit and humor in the dialogue of 'The Sunshine Girl,' produced at the Gaiety. There is mention of 'breezy epigram and repartee.' Here is a sample. Edmund Payne incites workmen to strike on the ground that work is unnatural, and unknown to animals in a wild state. 'Did you ever see a rabbit work?' Then the Chronicle adds: 'All who know the inimitable Mr. Payne will understand what point he can put into an argument like that.' Connie Ediss is 'particularly triumphant in the new piece' and puts 'irresistible dash and gusto' into

a song about Brighton. "She drives gloriously home even such familiar allusions as:

"You never meet a name like Moses,
But you should see the Scotchmen's noses!
Oh, when the weather's fine,
It's just like Palestine,
Brighton is the place for me."

Andrew Carnegie never would hear the end of it if ever he were to try to get up a list of the greatest twenty grand opera singers.

"Jedermann" is the name under which Max Reinhardt is producing in Germany the familiar "Everyman," which Ben Greet's Players made so popular in this country.

Bernhard Scholz, in his little book, "Verklungene Weisen," tells a characteristic Brahms story. At a dinner in Breslau, a talkative woman who had been placed next to Brahms was unable to get a word in response from the taciturn old master. At last she burst forth: "Tell me, Herr Brahms, how in the world are you able to make your music so expressive?" "That's the way it's ordered by the publishers," was the dry comment of the mighty Johannes.

LEONARD LIEBLING.

C. W. Clark's Work in the West.

With a program which varied forcefully in its dramatic, sentimental and humorous makeup, Charles W. Clark appeared before a large audience of music lovers, members of the Matinee Musicale and their friends, at the Pilgrim Congregational Church in Duluth, Minn., on March 6. The singer's prodigious success was evident from the reception accorded him in that city.

Among Mr. Clark's dates of the near future are: March 22, State Normal School, Oshkosh, Wis.; March 27, Rock Island, Ill.; March 29, Ashtabula, Ohio; March 31, Cleveland, Ohio, with Cleveland Symphony Orchestra, and April 6, Wilkesburg, Pa.

The Duluth News-Tribune of March 7 commented:

The dominant impression given by Charles W. Clark in his wonderful recital . . . was that of a majestic personality, singing because he enjoys it.

His ease, his tremendous grasp of all phases of life, from the daintily sentimental to the deeply tragic, and his liberal response to encores, all strengthened this impression.

Mr. Clark sings directly to his audience without score or words to detract from his direct appeal. This and his little explanatory talks, and his perfect enunciation help those who have not made a study of music to a complete appreciation of his art.

AN ANNOUNCEMENT

It has become a question of finance pure and simple, when deciding whether to bring the great European artists to this country or not; when deciding whether the thousands who desire to improve the standard of their own art, to benefit by hearing the few great exponents of musical arts, shall from time to time enjoy this privilege or not, and whether the great body of music lovers shall have their taste and love for music further cultivated and elevated.

A great amount of commercialism has therefore entered into the artistic business, and it is this commercialism which urges me most strongly to let Art be Art, and to engage those artists only, whose names are household words, have been so for a generation or more, if possible.

I confess I was sorely tempted to follow the example of some of my competitors, but I have withstood temptation and am again carrying out my policy of introducing to the American Concert-Goers some brilliant artists famous in Europe, known to but a few in America. That this list includes besides two of the great giants of the piano playing world—two Americans who have firmly established themselves across the water; one as a violinist of the first rank, the other one as an oratorio and Lieder singer of quite unusual qualification and merit, will I hope be appreciated. Appreciated by a show of readiness on the part of managers and Club officials to include these artists in their courses, their lists for the ensuing season.

My record shows that my judgment is right. I have made strong friends of strangers, who, yielding to my urgent request to engage my artists, to them unknown, have expressed in no uncertain language their approval of my selections.

To urge consideration of these great, great although practically unknown artists, is the purport of these lines.

The names can be gathered from the advertisements—which enumerate besides these newcomers, names of artists, who have had ample opportunity of proving their worth. In some instances of proving their worth as concert artists, their operatic reputation being beyond dispute, and in addition to all these celebrities, the announcements mention the name of one whose return to this country, the scene of his most distinguished triumphs, the native country of his wife—will be hailed with pleasure by all.

M. H. HANSON

437 Fifth Avenue, New York

Scholarship Fund Concert.

Dr. Nicholas J. Elsenheimer, teacher of interpretation at the Granberry Piano School in Carnegie Hall, New York, assisted in the concert given Monday afternoon of this week in aid of the scholarship fund. The concert took place in Carnegie Chamber Music Hall before a large and highly musical assemblage. Valeda Frank, a talented pupil of Dr. Elsenheimer; Wilhelm Foerster, clarinetist, and the New York Singers' Quartet united in the appended numbers:

Sonata, E flat major, for clarinet and piano, op. 120, No. 2. . . . Brahms
Mr. Foerster and Dr. Elsenheimer.

Songs—
I Think When I Read That Sweet Story. . . . N. J. Elsenheimer
The Sea MacDowell
Krishna Gena Branscombe
Mr. Hastings.

Piano solos—
Gondoliera, G flat major. Liszt
Impromptu, op. 29. Chopin
Prelude, op. 28, No. 23. Chopin
Miss Frank.

Quartets—
A Legend Tchaikowsky
Farewell Brahms
Matona, Lovely Maiden. Orlando di Lasso
Where the Bee Sucks. Dr. Arne
New York Singers' Quartet.

Miss Frank is a scholarship pupil of the school; her playing is remarkable for a warm, beautiful touch, and, like all Elsenheimer students, her interpretations are sincere and authoritative. The Brahms sonata was played with sure technic and masterly insight of the score. Dr. Elsenheimer's song was much admired, and the vocal quartets added the needed variety.

Mesdames John Henry Hammond, F. Norton Goddard, Dave Hennen Morris, D. Hunter McAplin and George Washbourne Smith, ladies prominent in New York society, served on the scholarship fund committee. George Folsom Granberry, director of the school, delivered an address in which the artists and all who had a share in the concert were thanked for their work.

"An Hour in Marie Antoinette's Salon."

Francis Pelton-Jones presented "An Hour in Marie Antoinette's Salon" at Sherry's, New York City, on March 14. Miss Jones, in addition to her rank as a pianist, has established herself permanently as a skillful player of the harpsichord. Some of the dates filled this season by her are lecture-recitals before the Granberry Piano School, Eleanor Comstock Music School, harpsichord and song programs in combination with Paul Dufault, tenor, before the Mozart Club, Scarsdale Music Club, Briarcliff Concert Lodge, salon musicale at Hotel Plaza, also on February 2 with Cecil Fanning in Montreal at His Majesty's Theater under the patronage of the Duke and Duchess of Connaught. Future dates are at Wallack's Theater, April 11; entertainment by the Woman's Exchange; private musicale, Brooklyn, April 19, and in Philadelphia, May 2, a matinee of old music with Paul Dufault.

There is a growing demand for programs of popular classics, such as those given by these artists, whose interpretations are attractive and unique, with exquisite stage pictures, which, with the costumes and music of that period, gave the real atmosphere of the French Court at Versailles.

Henri Scott Sings Hunting Again.

Following are the March 9 criticisms of Henri Scott's portrayal of Hunting in "Die Walküre" at the Philadelphia Metropolitan Opera House, Margaret Matzenauer being the guest as Brinnhilde:

Henri Scott was imposing of voice and appearance and vigorous in action as Hunting.—Philadelphia Public Ledger.

Henri Scott as Hunting was at his best, smoothly sonorous, finely dramatic and duly impressive. At all times he was a commanding figure.—Philadelphia Record.

Henri Scott was the usual satisfying Hunting.—Philadelphia North American.

Henri Scott was the Hunting, and there could hardly have been a better. He sang the music most effectively and admirably apprehended and portrayed the concentrated strength and sinister significance. His pantomime, when Hunting enters the hut and finds Siegmund there, was replete with eloquent suggestiveness.—Philadelphia Inquirer.

Henri Scott was again the Hunting, a role which he does with a richness of tone, a clearness and beauty of enunciation and dramatic clarity which gives his work rank with the very best who have essayed the role in this country.—Philadelphia Evening Star.

Cottlow Recital, April 21.

Augusta Cottlow will give her only New York recital on Sunday afternoon, April 21, at the Belasco Theater. The program will be made up of selections from Bach, Chopin, MacDowell, Debussy, Rachmaninoff and Liapounoff.

A Recent Advertisement of the Steinway Piano:

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LOS ANGELES

GRAND OPERA IN NEW YORK

METROPOLITAN OPERA HOUSE.

"Jewels of the Madonna," March 19.

In compliance with a general demand, "The Jewels of the Madonna" was repeated on Tuesday of last week by the Chicago-Philadelphia Opera Company, with the excellent cast that presented the work at its New York premiere.

Repeated hearings serve to emphasize the numerous engaging qualities noted in Wolf-Ferrari's work and written about many times in THE MUSICAL COURIER. Picturesque, dramatic, melodic and lyric details are mingled effectively in "The Jewels of the Madonna," which is a direct descendant of the hot blooded "Cavalleria Rusticana" style of operatic composition. Mascagni succeeded in founding a school, and his marvelous little opera will pass into history as the first modern radical departure from the Wagnerian system, which threatened for a time to make impossible any other style of stage composition than the one adopted by the Bey of Bayreuth.

Wolf-Ferrari's muse does not confine itself to observing strict national boundaries in matters of rhythm and melody, for although "The Jewels of the Madonna" has a Neapolitan milieu, the score teems with dance tunes and other themes that have distinctively Spanish outlines. Those who know the peculiarities of Iberian music recognize the many bolero, jota and seguidilla characteristics in "The Jewels of the Madonna." However, the fact remains that Wolf-Ferrari knows how to hold the interest of his hearers, and has succeeded in writing an opera which seems to possess qualities of sure popular success.

Carolina White, Amedeo Bassi and Mario Sammarco repeated their splendid impersonations and filled the evening with numerous artistic touches in song and histrionism.

"Lohengrin," March 21.

Two of the most potent of the Wagner characteristics are his marvelous sense of contrast and balance and his mastery of the dramatic situation. Nowhere are these more pronounced than in "Lohengrin." The stage is always balanced, the contrasts are ever in full view, and the dramatic unfolding is never allowed to flag for a moment. Movement is the life of the drama, and movement there is in "Lohengrin." The spectator's attention is riveted from the first ethereal strains of the strings in the orchestra to the final curtain. The supreme test of the immortality of "Lohengrin" rests upon the fact that it would be a wonderful drama even if the book were severed from the music and that it is a wonderful score even when given separately. The reason why "Lohengrin" is so immensely popular is because it possesses those qualities that appeal and interest. To fashion such a work requires genius such as is not in evidence in this generation. The more one studies and hears the Wagner product, the less one is astonished at the puerility and insignificance of much of the modern output. The present day composer studies Wagner, but not in the proper manner. He familiarizes himself with the score and the orchestration, the harmonies and the musical development, but he neglects the basic principle which leads to success—the perfect coalescence of music and action, and the unfolding of the episodes according to dramatic requirements.

Any one who is observant can in "Lohengrin" follow the Wagner scheme. In the first act, the contrasts are beautifully presented, King Henry, Elsa and Lohengrin balanced by Telramund and Ortrud; in the second act by Elsa on the balcony, the outcasts on the steps of the church; in the two scenes of the third act the contrast and balance are quite as easily seen. Another point; the casual auditor misses a very important affair. As the prestidigitator is enabled to perform his tricks successfully by luring the eyes of his audience to a point where his manipulations do not take place, so in order to observe the Wagnerian subtleties, it is necessary to look, not at the most prominent point of action, but to another. For example, when Lohengrin tells Elsa that she must not enquire of him his name or whence he came, the pivotal point is the countenance of the silent Ortrud. Again, when Elsa sings her hymn to the night upon the balcony, the pivotal point is not the balcony, but the church steps, where the crouching pair concoct their diabolical plan to ruin Elsa's happiness.

So much for the work. Its interpretation is the next important matter. "Lohengrin" has been presented many times on the stage of the Metropolitan, but doubtless it never received a finer or more inspiring presentation than last Thursday. The cast was recruited from among the ranks of Manager Gatti-Casazza's best singers. Consequently, the performance was as nearly perfect as possible. Olve Fremstad is a divine Elsa. Her golden voice and superb

listrionic talents were never more splendidly presented, and Wagner's mellifluous strains flowed from her lips like honey. She was finely assisted by Carl Jörn. Margarete Matzenauer, making her farewell appearance at this house for the season, gave a highly colored and intense characterization of Ortrud. The music lies a trifle high for her—as it does for all contraltos—but she overcame the disadvantage and disclosed the greatness of the part magnificently. One of the most difficult things to do in dramatic art is to do nothing. Madame Matzenauer gave a thrilling demonstration of the power of silence in the first act. Hermann Weil was a strong and fiery Friedrich, and sang with sonority and forcefulness. Herbert Witherspoon was a dignified King, his big, noble bass being heard to splendid advantage. Especially noteworthy was the prayer in the first act. William Hinshaw was a Herald who sang with real art and looked his role. The chorus was equal to every demand, and the orchestra also, under Alfred Hertz. Altogether, it was one of the best performances of the year—or any year, for that matter.

"Boheme," March 20 (Matinee).

A special performance of Puccini's supersensational "Boheme" had the advantage of Alma Gluck's co-operation, who portrayed the Mimi role with sympathetic insight and convincing sincerity, and sang in pure and finely finished manner. She has grown surprisingly in artistic stature since her first assumption of the Mimi part and now brings to it all those more subtle operatic aids which only experience, irrespective of the degree of talent possessed, is able to realize.

Riccardo Martin's Rodolfo has come to be considered one of his best achievements and he never disappoints his audience in their high expectations when he is cast as the idealistic poet. Last week his voice was in splendid fettle and he sang with vocal opulence and infinite polish in phrasing.

Dinh Gilly, Andrea de Segurola and Bella Alten, in their familiar roles, all contributed exceptionally enjoyable moments to the afternoon's entertainment.

"Aida," March 20 (Evening).

"Aida," the opera which, according to report, Professor Parker affects to despise, literally packed the Metropolitan on Wednesday. Rail standees in ten serried rows made the approach to one's seat like a trip through Little Italy.

Well deserved cries of "bis" and "bravo" rent the air when Caruso sang the imperishably lovely strains that fill the part of Radames, and in truth it must be said that the favorite tenor has not been heard to better advantage here in many an evening. His acting seemed especially well conceived and impressed the spectators with its passion and true tragic ring. Madame Destinn's Aida needs no comment at this time. Her appearance remains contrary to the figure one pictures to oneself as belonging to the lithe Nubian who charmed Radames, and her singing, while lovely in mezza voce, is metallic and colorless when employed otherwise. Maria Claessens was an earnest Amneris, and Antonio Scotti a wavering Amonasro. Adamo Didur gave his justly popular version of Ramfis.

In spite of the Professor's dictum, melodious "Aida," when led by a Toscanini, reveals even in its few recitative passages and interludes, more knowledge of orchestration and more beauty of instrumental color than ever came out of Yale and ever went into any American prize opera. "Aida" has been taken close to the heart of the musical world and will remain there.

"Faust," March 22.

Somewhat faded, even if perennially tuneful, is the triumphal Gounod chef d'œuvre, which together with "Carmen" and "Il Trovatore" probably holds the world's record for popularity with the masses. Those who look for adherence to the spirit of Goethe's philosophical tale of course do not find it in the Gounod opera, but did any one ever seek it there? Hardly. The enjoyment which the average listener gets from the "Faust" melodies has nothing to do with philosophical reflection or abstract thought of any kind. Gounod set up a model which in a general way all French opera followed for a long while, and which Massenet and Saint-Saëns observe to this day. The secessionists from the Gounod model are Reyer, Dukas, Debussy.

Carl Jörn sang the Faust role acceptably; Leon Rothier was the Mephistopheles; Maurice Renaud revealed lack of vocal quantity and quality, but acted well, as Valentine; Geraldine Farrar did the Marguerite role; and Rita Fornia and Marie Mattfeld gave well considered delivery to the roles, respectively, of Siebel and Martha.

"Mona," March 23 (Matinee).

While much has been written about "Mona," the \$10,000 Parker-Hooker prize opera, the premiere of which was

fully reviewed in THE MUSICAL COURIER last week, it would seem that not nearly enough credit has been given to the singers who learned the difficult, sombre, monotone score. During the second public performance at the Metropolitan Opera House last Saturday afternoon the student or listener who aims to be profound in his musical life could not fail to marvel at what the members of the cast have accomplished in their attempts to breathe life into the characters that chill the senses by their passiveness. The tedious dissonances of the music, which although reflecting skill in putting together, sounds merely like so many correct examples of musical arithmetic, gets the auditor impatient while he longs for a single phrase of melody. The book of "Mona" will appeal to lovers of good literature. As was stated in THE MUSICAL COURIER last week, Brian Hooker's libretto is "virile, poetic and elevated." Persons, therefore, whose tastes are more literary than musical, may perhaps find "Mona" more to their liking than those whose tonal sense is highly developed.

As for the singers who struggled to master, rather to memorize, their lines in order to declaim them to Parker's musical mathematics, all honor is due. Madame Homer as Mona makes all that is possible out of the part, even though the music is in certain places rather too high for a contralto. Rita Fornia as Enya, and Herbert Witherspoon as Arth, the foster parents of Mona, are entitled to praise for their efforts to impart human touches to their depressing roles. William Hinshaw as Gloom, the son of Enya and Arth, is most impressive as the Druid priest, particularly when he utters the tragic words: "I am a man now; presently I shall be less."

Cheerless, hopeless and gloomy as "Mona" is, what would the opera be if they had no Albert Reiss to enact the part of Nial, the "changeling?" From the moment when the curtain is rolled back, in the first act, where Nial sits by the rude hearth amusing himself with the bear (a real bear, by the way) to the last scene when Mona is led away by the Roman soldiers for killing Quintus, or Gwynn, the little German tenor (the only foreigner in the cast), is the center of sympathetic interest. It is a remarkable study of a strange and eccentric youth. Lambert Murphy, as the Bard; Putnam Griswold, as the Roman governor; Riccardo Martin, as Quintus, and Basil Ruysdael, as the Old Man, each in his own way, showed by their singing and acting that they had labored hard to do justice to their ungrateful tasks. Martin sang with passion and in the romantic episodes won the plaudits of a host of admirers. Griswold was sufficiently forceful to make the timid tremble, and yet there was not a trace of exaggeration in what he did; his singing was special cause for thankfulness. Murphy did some excellent singing.

The attitude of the audience, two thirds of whom were women, was characterized by a great calm. Now and then there was some demonstration for a favorite singer, and when Madame Homer brought Messrs. Parker and Hooker out with her before the footlights, some friends tried to work up an ovation, but failed. From appearances, most of the auditors were music teachers and other professionals eager to judge for themselves what an opera in English—a prize opera—sung by Americans, is like. The work will be sung several times more in order that the regular subscribers may all hear it. Repetitions for Friday of this week and Monday of next week are already announced. After that, what will happen to "Mona?"

"Trovatore," March 23 (Evening).

Aside from the "Trovatore" airs which the multitude loves and seems never to tire of, the large "reduced rate" audience that listened to the early Verdi opera last Saturday evening enjoyed the polished singing of Marie Rapold and Pasquale Amato, as Leonora and Di Luna. Leo Slezak was the Manrico and Madame Claessens the Azucena.

"Meistersinger," March 25.

The lateness of the hour that marked the end of Wagner's sublimely long opera, makes it impossible to discuss it at length in this issue of THE MUSICAL COURIER. Presses wait for no music reviewer. Madame Gadski, Leo Slezak, Hermann Weil (Hans Sachs), Otto Goritz (Beckmesser), Albert Reiss (David), Putnam Griswold (Pogner), and William Hinshaw (Kothner) united in an ensemble that was exceptionally satisfactory.

Eames Convalescent.

A cablegram from Paris to the New York Sun of Tuesday, stated that the American prima donna, Emma Eames, who has been ill at the American Hospital in that city, was improved and had been taken to her Paris residence. However, it will be some weeks before Madame Eames will sing in public.

Nikisch Sailing.

Arthur Nikisch, who is to conduct the Nikisch-London Symphony tour and was to have sailed on the Lusitania due April 4, will probably be compelled to take either the Coronia from Liverpool or the Provence from Havre because of the dislocation of steamship dates due to the British coal strike.

GRAND OPERA IN BROOKLYN.

ACADEMY OF MUSIC.

"Walküre," March 19.

"All's well that ends well." To close the season in Brooklyn, Tuesday night of last week, the Metropolitan Opera Company sent over a remarkable array of artists for the performance of "Walküre." At first, there was some disappointment over the announcement that Madame Morena had become suddenly indisposed and hence could not sing the part of Sieglinde. Madame Galski, who had been originally advertised to assume the role of Brünnhilde, finally consented to appear as Sieglinde, and Madame Matzenauer was then cast as Brünnhilde. It was a presentation of Wagner which probably could not have been surpassed, even at the festivals in Europe, which are universally heralded. Both prime donne were in glorious voice, and upon each the house lavished approval without stint. Wonderful, indeed, is the perennial youthfulness of Galski. Her voice was never better than it is this winter, and she has gained so much on the histrionic side that today, whether she sings the young and clinging wife of Hunding, or the valiant daughter of Wotan, she is sure to impress by her correct ideas of Wagnerian traditions.

The Brooklyn subscribers had not forgotten the splendid impression Madame Matzenauer made the week before as Amneris in "Aida." There may be difference of opinions about a contralto singing a high dramatic soprano role like "Brünnhilde," but the Brooklynites were aroused by Matzenauer's vocalism, and her voice appeared to them to be in every place equal to the exacting demands of the score. In appearance, Madame Matzenauer is an ideal Valkyrie, recalling a mythological goddess rather than a woman of the material world.

Carl Jörn, as Siegmund, was in excellent voice. In fact, the opera, or rather drama, was sung throughout in a lyrical style that was delightful. None of the singers forced their voices, and Alfred Hertz, having become accustomed to the smaller dimensions of the Brooklyn Academy of Music, succeeded in holding down the tone of the orchestra to reasonable limits.

Basil Ruysdael, as Hunding, sang with sonorous deep tones and looked truly the savage character as narrated in the story. Furthermore, Mr. Ruysdael's German enunciation was admirable. Florence Wickham, as Fricka, had some difficulty with her lower register; the voice of this singer is not contralto; and then, too, who allowed Miss Wickham to shine forth in a style of hairdressing that belonged to Rome in the days of the Cæsars? Hermann Weil, as Wotan, gave a sincere but conventional presentation.

The "Walküre" choir consisted of this tuneful personnel: Helmwig, Rita Fornia; Gerhilde, Lenora Sparkes; Ortlinde, Rosina Van Dyck; Rosswiese, Inga Orner; Gringerde, Henriette Wakefield; Waltraute, Florence Wickham; Siegrune, Marie Mattfeld, and Schwertleite, Mary Jungmann. It is a long, long time since so many beautiful voices were heard on one occasion on the stage of the Brooklyn Academy. Not only was the ensemble musically soothing to the ear, but also the sisters of Brünnhilde looked handsome enough to participate in a beauty contest. What a difference from the Valkyries who used to be assigned to those roles in the earlier days of Wagner in this country. There have been years when the combined ages of the "sisters" would have amounted up to 400!

The Metropolitan Opera Company, it is reported, will make another contract with the Brooklyn Academy directors for next season, but fewer performances will be given. This year the Metropolitan gave sixteen nights in Brooklyn, and the Philadelphia-Chicago Company gave one. Next year, the total number of performances will not exceed fourteen.

SUNDAY METROPOLITAN CONCERT.

On the very rainy Sabbath eve, March 24, a good sized audience appeared at the Metropolitan Opera House and applauded Josef Pasternack's leading of orchestral selections, Pasquale Amato's spirited delivery of the "Brindisi," from Thomas' "Hamlet," and an aria from Puccini's "Le Villi." Madame Bernice de Pasquali's vocal suavity and temperamental interpretation of a "Linda" aria (Donizetti) and the "Mignon" polonaise, Riccardo Martin's splendidly impassioned and finely phrased "Flower Song," from Carmen, Berta Morena's broad and dramatic rendering of the "Abscheulicher" aria from "Fidelio," and Henriette Wakefield's tasteful and thoroughly charming presentation of three songs done in the vernacular, Nevin's "Oh, That We Two Were Maying," Chadwick's "Honeysuckle" and Tosti's "Good-bye." A finely balanced performance of the "Lucia" sextet closed the program, the ensemble number being done by Madames De Pasquali and Wakefield and Messrs. Martin, Amato, Bada and Rossi.

GRAND OPERA IN BOSTON

BOSTON OPERA HOUSE.

"Bohème," March 18.

Appearing for the first time in this country as Rodolfo, Edmond Clement, favorably known in this role at the Opera Comique in Paris, created a deep impression by his excellent singing and refined portrayal of the poet lover. That he did the role in French, while the remainder of the cast sang in Italian, was the one discordant note marring the otherwise excellent ensemble.

Madame Zeppilli, who first visited Boston with the Hammerstein Opera Company, sang Mimi for the first time in this city. Gentle, unassuming, singing and acting with the charm and simplicity befitting the character, Zeppilli won her audience at once. Madame Dereyne made a sprightly Musetta, singing with aplomb.

Polese partnered her well as Marcello, and added much lightness to the opera by his comedy touches. The remainder of the cast included Messrs. Mardones, Pulcinni, Tavecchia, Olshansky and Cilla in their familiar parts. Goodrich conducted.

"Germania," March 20.

Again the familiar cast came to this performance, and again it resolved itself into the three units which make for what little interest this opera possesses for the Boston Opera House audiences. This hedges round Zenatello as Loerke, Polese as Worms, and the sumptuous scenery with which the story is invested. Brothers in arms vocally, as well as in the story, Zenatello and Polese give valiant aid through fine portrayal of their parts, while the audience never fails to give signal recognition to both artists whenever they appear.

"La Habanera," March 22.

Pilar Maria Gay
Ramon Jean Riddez
Pedro Fernand de Potter
The Father Jose Mardones
First Fellow Ernesto Giaccone
Second blind man Ernesto Giaccone
Second Fellow Luigi Cilla
Aragonian Fiance Luigi Cilla
Third Fellow Gaston Barreau
First Blind Man Gaston Barreau
Fourth Fellow A. Silli
Third Blind Man A. Silli
A Servant Bernard Olshansky

A revival of great interest to the music loving public came with the first production this season of Laparra's "Habanera," which received its premiere performance in Boston last winter under rather trying circumstances. With the new cast for this season headed by Madame Gay, the added security given the orchestra through more thorough and painstaking rehearsal, and the better preparation of the work as a whole because of the advance made by Mr. Russell's forces in the general excellence of ensemble, this performance reached a clarity and distinction that placed it at once among the most signal achievements of the Boston Opera Company.

With Madame Gay for the impersonator of Pilar, no more sensitive creator of Laparra's peasant heroine could be conceived. Her every contribution bespoke the singing actress who understands and gauges to a nicety the value of the moods required. Equally skilled in song, Madame Gay brought all the resources of her compelling vocal powers to bear in the delineation, and so became a consummate revelation of the type demanded in "Habanera."

Were Mr. Riddez able to depict the tortured Ramon, the cast would have been unique indeed. Unfortunately, however, his overelaboration only made the character savor of melodrama, while his singing added no further luster to the interpretation as a whole. De Potter came as the innocent lover and returned as the bloodcurdling ghost; while Mardones made a striking picture of the brooding old figure of the father. Only words of praise may be spoken for the beautiful scenery, picturesque costumes and generally efficient stage management of the entire production, to which Caplet's intelligent conducting added the final touch that made for an unusual performance. An act of Delibes' "Coppelia" followed the opera, with the Misses Galli, Parker, and Messrs. Bottazzini and Pulcinni in the principal parts. Goodrich conducted.

"Samson et Dolla," March 23 (Matinee).

The last performance for the season of Saint-Saëns' operatic oratorio enlisted Zenatello as Samson, Gerville-Reache as Delila, Renaud as High Priest, Mardones as Abimelech, and Lankow as the aged Hebrew, while the lesser parts were divided among Messrs. Saldaigne, Giaccone and Barreau. As before, the singing of Zenatello was irresistible, since there are few, if any, artists now

before the public possessing all the attributes of lyric and dramatic charm which this part demands, and who can bring them to bear upon the role in the manner of this admirable singing actor. His fervor is at all times to be commended, since he is never tempted to overstep the bound of dignified art by the wealth of vocal and dramatic resource at his command.

Gerville-Reache duplicated the excellent impression she made at her previous appearance here, and shared the hearty applause of the afternoon with Zenatello. Appearing for the first time in Boston as the High Priest, Renaud created a splendid impression through his dignified Oriental bearing and the dramatic intensity of his action. Lankow gave fine vocal point to the noble measure of the aged Hebrew, and the spectacular scenic setting again had its effect on the large audience present. Caplet conducted.

"Rigoletto," March 23 (Evening).

The largest Saturday night audience of the season greeted Miss Scotney as Gilda, Polese as Rigoletto, Ramella as the Duke, and Miss Swartz as Maddalena, while the lesser parts were divided among the members who have long made them familiar. Miss Scotney has won much success in this role, since it suits so well the unusually brilliant coloratura qualities of her voice. Polese gave a thoughtfully conceived portrayal of the Jester, and one to which he brought all the splendid vocal resources at his command. Miss Swartz made a captivating Maddalena. Conti conducted.

ROBERT PIERROT.

Lamperti's Brilliant Recital by Pupils.

Mrs. Ratcliffe Caperton's recital at the Acorn Club, Philadelphia, on Monday afternoon, March 18, was one of excellence. The purity of tone, clearness of enunciation and artistic phrasing which characterize the method of the great maestro Giovanni Battista Lamperti were demonstrated by the pupils of the school which bears his name.

Ethel Bruch, of Cleveland, Ohio, and Lavina Smythe, of Philadelphia, made their debut before a brilliant assemblage which was not only large, but particularly appreciative of the delightful program. Ethel Bruch sang the exacting polonaise from "Mignon" with sure technic and vivacious charm.

Lovina Smythe's interpretation of the Ah! fors' e lui" justified the many predictions for a brilliant and successful career.

Assisting in the program were the Hahn Quartet and Agnes Clune Quinlan, pianist, who played the accompaniments with taste. The program follows:

Andante Cantabile Tchaikowsky
Bohemian Song Suk
Danish Song Sanby
Bohemian Song No. 3 Suk
Hahn Quartet.
The Lass With the Delicate Air Arne
When Myra Sings A. L.
Lovina Smythe.
Heimliche Aufforderung Strauss
Frühlings Einzug La Forge
Ethel Bruch.
Duet, Passage Birds Farewell Hindach
Ethel Bruch and Lovina Smythe.
Hungarian Rhapsody Hauser
Frederic Hahn.
Ah! Fors' e lui (Traviata) Verdi
Lovina Smythe.
Serenade Kürsteiner
A Birthday Woodman
The Robin Sings in the Apple Tree MacDowell
Ethel Bruch.
Frühlingsnacht Jensen
Frühlingszeit Well
Lovina Smythe.
Je suis Titania (Mignon) Thomas
Ethel Bruch.

Adele Krueger Re-engaged by Milwaukee Club.

Adele Krueger, the dramatic soprano, of New York, has been re-engaged by the Milwaukee Musik Verein for the performance of Bruch's "Das Lied von der Glocke," which will be presented April 15. The oratorio is to be sung in the original German and the singers will be accompanied by the Theodore Thomas Orchestra of Chicago.

Dippel en Route.

Andreas Dippel, whose opera company is to give performances on the Pacific Coast next month, was to have left Chicago for Los Angeles on Sunday night to make the preliminary arrangements on the Coast, where he will remain three weeks.

PROSPECTUS.

SAN FRANCISCO GRAND OPERA HOUSE.

The ardently desired and longed for erection of a grand opera house in San Francisco is about to go into realization, thanks to the project planned out by the Metropolitan Investment Company, which is composed of a number of San Francisco citizens and supported by a number

of capitalists and music lovers, who have shown their willingness in contributing to the fund for the realization of this project. Several plans have been of late outlined for this scope, but for one reason or another they have either failed or their realization seems uncertain and too far away; whereas the project of the Metropolitan Investment Company is very practical and can be material-

ized readily. It has been laid down on a business basis, which insures a fair interest to all investors, especially on account of the splendid location of the projected theater, which is absolutely one of the best that could be had in San Francisco, if not decidedly the best, being just a block from the Hotel St. Francis, and easily reached from any part of the city, surrounded as it is by a complete system of car lines.

The Metropolitan Investment Company, in fact, has secured a large and appropriate lot on the south line of Sutter street, between Powell and Mason streets, measuring 237.6 by 137.6, said lot being large enough to allow for the erection of a beautiful and large opera house and also an adjoining building, which could be used either as a first class hotel or art studios, as it will be specified further on and shown by the plans printed herewith. The size and shape of said lots are such as to enable us to make this grand opera house an ideal one, containing all the requisites needed both for giving first class performances and having at the same time a sufficient number of boxes for the use of Society, and a capacity large enough to allow reasonable prices aimed to make the opera season very popular and accomplish the kind of musical education which is the object of the promoters of the project.

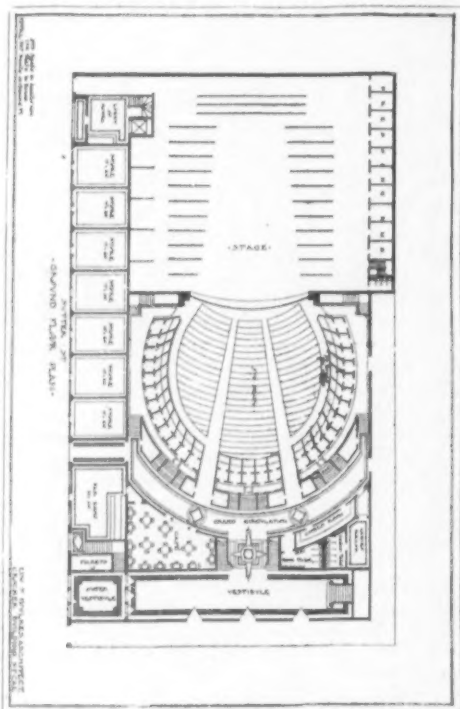
In fact, our grand opera house will have a total capacity of nearly 3,500 seats, including two tiers of boxes, and one tier of loges, besides twelve proscenium boxes. This exceptionally great capacity will make the San Francisco Grand Opera House one of the very largest theaters in the world. It is obtained without detriment to the artistic interior aspect of the house, for in our project, as shown in the plans, the San Francisco Grand Opera House will have the same gorgeous aspect of the European theaters, without those awful looking galleries or balconies extending over the heads of half the people, so that the general sight of the house is spoiled or made awkward, while half of the audience in the parquet is oppressed by said galleries projecting above them; so that every person in the parquet will have a clear sight of the horse-shoe shaped theater and of the beautiful decorations which will adorn the boxes, loges and the parapet of the gallery. The theater will have a large balcony and a gallery, but both of these will extend backward over a space which could not be used to any better advantage.

The auditorium contains a parquet and two tiers of boxes, one balcony with loges and one gallery. The seating capacity of the parquet, including two tiers of boxes, is 1,085. The balcony and loges seat 1,198 people, while

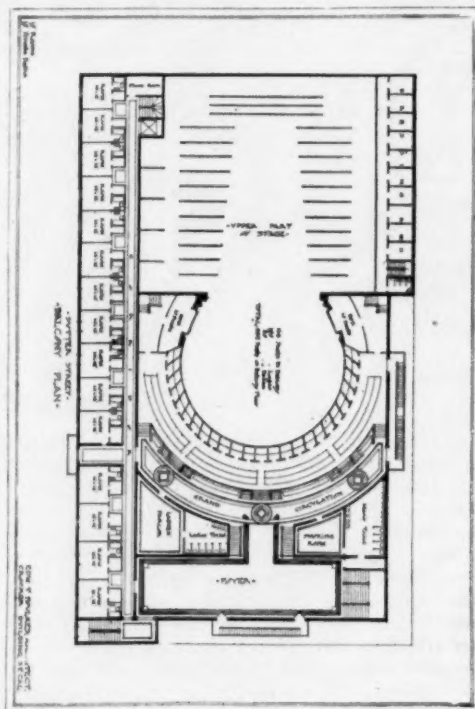
the gallery seats 1,178. All seats are twenty-four inches and 32 inches back to back. There are twenty-nine boxes in the first tier, each containing six comfortable seats and each equipped with a dressing room. The second tier of boxes will seat 338.

There is a main entrance vestibule twenty feet wide, with paneled walls in Caen stone and vaulted ceiling. This vestibule contains the necessary box office accommodations, etc. There will be a separate carriage entrance under a marquee cover, also a gallery entrance, with its own ticket office.

A grand foyer, located directly over the entrance vestibule and within easy access to the parquet and boxes, is designed in a fine period of French Renaissance architecture; the polished walnut parquet floor and walls of carefully selected and rare Italian marble, with panels of



GROUND FLOOR PLAN OF SAN FRANCISCO GRAND OPERA HOUSE.



BALCONY PLAN OF SAN FRANCISCO GRAND OPERA HOUSE.

of capitalists and music lovers, who have shown their willingness in contributing to the fund for the realization of this project. Several plans have been of late outlined for this scope, but for one reason or another they have either failed or their realization seems uncertain and too far away; whereas the project of the Metropolitan Investment Company is very practical and can be material-

subdued mural decorations on walls and ceiling, and all in perfect harmony of proportion and color.

Adjacent to the grand foyer are the retiring rooms, smoking room, cloak room, florist, confectionery and similar accommodations for the public.

The auditorium, of remarkable proportions, is finished in a harmony of color that will appeal to the American public, which has both knowledge and appreciation of artistic things. The walls are paneled, painted white and rubbed down to the smoothness of ivory. The style is of the purest and most refined Italian Renaissance. Even the articles of furniture will be copied exactly from the Renaissance period, with its chasteness to please the most artistic sense.

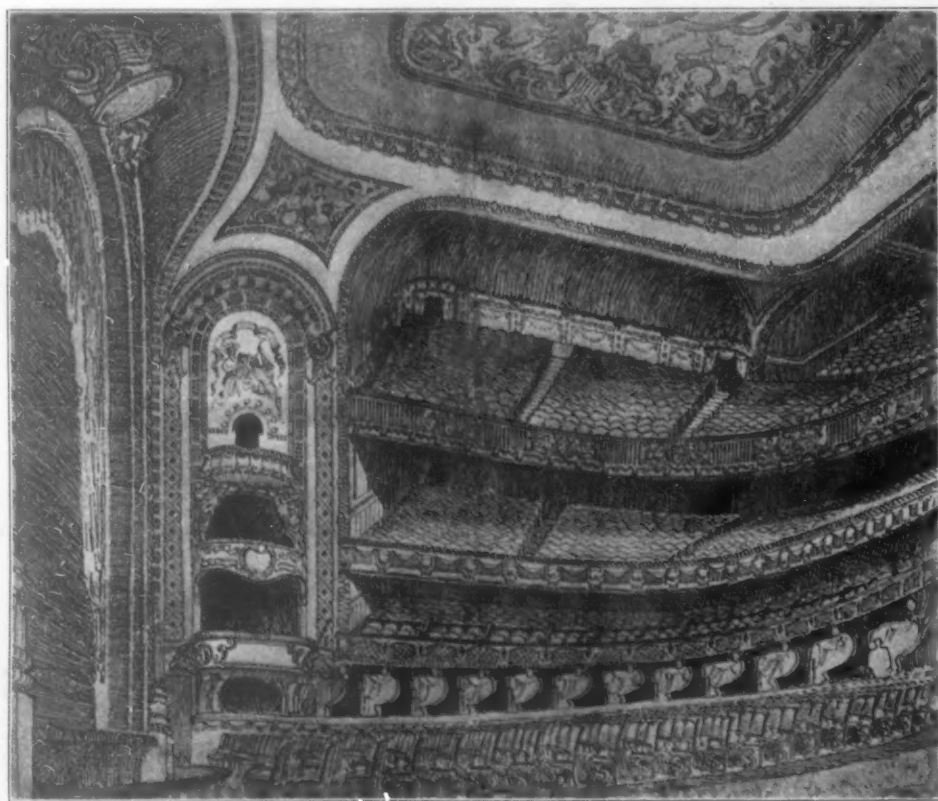
The ceiling of the auditorium is in plaster, exquisitely modeled and ornamented with circular painted panels of classic and mythological subjects.

The boxes and loges, balcony rails, etc., are to be decorated in rich fabrics, with hangings of carefully selected tapestries. To add to the restfulness of the interior, a system of concealed lighting is to be used throughout the theater whereby the asbestos tiles spread the light and the effect produced by this arrangement is pleasing and restful to the eye, as the light is evenly diffused and the source concealed, thereby allowing the eye an unobstructed view of the room.

The stage is ninety feet by 112 feet wide. The width of the proscenium arch is fifty-two feet, with a height of fifty feet. As accessories to the stage, are provided a scenery room, storage room, fifty dressing rooms, each supplied with wash basins, etc. There will be chorus rooms, supers' rooms, ballet rooms, rehearsal rooms, musicians' rooms, carpenter shop, electricians' rooms, etc.

The structure is to be of frame, with re-enforced concrete fireproofing, rendering it absolutely fireproof in every particular. A thoroughly modern system of heating and ventilating of the building is to be installed. The street air is filtered, heated or cooled to the desired degree of temperature, and forced by electrically driven blowers to the various air supplying registers. The air is exhausted from the numerous ventilating rooms by means of exhaust fans from the roof.

While some changes might be made to some of the details of this plan, and suggestions can be made by the people who will be interested in same, in one thing the



INTERIOR VIEW OF PROPOSED SAN FRANCISCO GRAND OPERA HOUSE.

promoters of the San Francisco Metropolitan Opera House will not deviate from their plans; the opera season must and will be a local affair, that is to say, that while leading artists will be, of course, brought from Europe, and the East if available, the whole organization will be composed of local talent, both in the line of the musicians who will compose the orchestra and of the men and women who will compose the chorus, which will be one of the features of the grand opera season. The opera season, as stated, must be a local affair, both for business and artistic consideration. The number of music lovers and the musical taste of our people have grown so much that they cannot any longer be satisfied with strolling opera companies which come here quite often and present their operas in such a manner that may satisfy small provincial towns, but no longer a metropolis like San Francisco. Even the great companies from the New York Metropolitan House which came here before the fire, although including great operatic stars, yet they did not give that high standard of performances to which our city is now entitled. We must have an opera season of our own, such as the principal Eastern cities now have. With our local organizations, we can present every opera in a masterly way in every respect, giving proper care to the staging and setting, choreographical features, light effects, etc., all elements that are absolutely necessary for real grand opera performances, which cannot be obtained but with permanent devices and mechanisms and in a stage which is not used for months but for that purpose.

In regard to the orchestra, we have here quite a sufficient number of exceptionally good musicians, enough to have a permanent orchestra of at least sixty pieces for the average performances of operas of the old school, while said number could be properly increased in order to do full justice to the more elaborate orchestrations of modern operas. In regard to the chorus, we have in San Francisco a great number of beautiful voices, especially among the women, and for male voices we will use all the available ones here and we will import just what may be necessary to complete the number. The use of our local choristers will lead to the establishment of a regular choral school, which will add a good deal to the musical education of our population.

The local opera season will also have very beneficial effects from a business standpoint, for very few enterprises are so far reaching as grand opera seasons, where, besides the people directly connected with same, such as musicians, choristers, supers, ballet girls, scenery painters, costumers, stage hands, etc., there are other people who will derive indirect benefits. With our splendid climate, with that kind of fascination that our beautiful city exercises on strangers and outsiders at large, we can make San Francisco a regular opera town, where people will come from all over the Pacific Coast, and may draw here also some of the Eastern people, who, heretofore, have preferred to spend a few months in Los Angeles.

With the exceptionally great capacity of our Grand Opera House we can put our grand opera season within easy reach of everybody, and we can bring together in this musical temple all classes of citizens, from the rich, who can afford to pay reasonably high prices for loges and boxes, to the working class, for whom we will have every night nearly 1,000 reserved seats at fifty cents. Therefore, with the proceeds of season subscriptions paid by the lessees of the boxes and orchestra seats, and with the regular sale of seats ranging from fifty cents to \$3 or \$4 at the most, we can afford to give first class performances in every respect, not inferior by any means to those of the leading opera houses of our Eastern cities. This assertion might be too daring, especially when one thinks of the fabulous salaries paid to certain artists in the above mentioned theaters, and yet we are positive to maintain what we state. It is a well known fact that some of the artists in the Eastern cities are paid beyond their real worth, whereas we propose to secure first class singers at more reasonable prices. It is not one or two great artists that can make a success of an opera season and give that kind of intellectual enjoyment to which we want to educate our population; for this aim, we need a well balanced organization throughout, so as to do full justice to the orchestral and vocal music of the different operas we produce.

However, as the people may also like to hear some great stars, arrangements could be made with Eastern grand opera houses so that some of their best singers can be allowed to come here at certain periods. The extra cost of said stars would be offset by a slight increase in the price of seats for said special performances.

There are sensitive, electric climatic conditions here not generally understood, that are conducive to the highest development of genius, and destined to make San Francisco the home of art and music in the Western world, and the San Francisco Grand Opera Company proposes to lay the foundation for that achievement.

San Francisco has a great future before her. The development of this city in the next few years, in view of the Panama-Pacific Exposition and after the opening of the great Panama Canal, cannot be estimated but by those

who have witnessed the miracles performed by our citizens after the great disaster of 1906; and our Grand Opera House will play its part in this great moral, intellectual and commercial development, and will give to the Queen of the Pacific Ocean the mark of a metropolis, for no city in the world can aspire to that ambitious qualification without a temple of art where her people can enjoy the most elevated and elevating of all enjoyments.

It is proposed to lease for fifty years, with an option to purchase, that certain lot situated upon the south line of Sutter street, between Powell and Mason streets, 137.6 by 237.6, with an L 20 by 100 extending into Powell street, upon the following terms:

\$387,000.00 at 4 per cent.—\$15,480.00 per year for 5 years.	
485,700.00 at 4 per cent.—17,028.00 per year for 5 years.	
468,270.00 at 4 per cent.—18,730.80 per year for 5 years.	
515,097.00 at 4 per cent.—20,603.88 per year for 5 years.	
566,603.00 at 4 per cent.—22,664.26 per year for 5 years.	
623,266.00 at 4 per cent.—24,930.64 per year for 5 years.	
685,593.00 at 4 per cent.—27,423.76 per year for 5 years.	
754,151.00 at 4 per cent.—30,166.14 per year for 5 years.	
840,566.00 at 4 per cent.—33,622.64 per year for 5 years.	
912,516.00 at 4 per cent.—36,502.64 per year for 5 years.	

The Metropolitan Investment Company holds an option to purchase said property within the first ten years of the lease for \$516,000.

The Metropolitan Investment Company proposes to raise the money for construction in two ways: first by selling the grand boxes and by general subscription, making a total of seven hundred and fifty thousand (\$750,000) dollars.

Every one of the subscribers, who have subscribed for no less than \$15,000 will be granted the right of having his or her own box, with the privilege of leasing same for the whole season of grand opera, and, if desired, for any other attraction during the balance of the year, at the prevailing price for each season.

A Grand Opera House, a twelve story hotel and eight stores.
Cost of ground, \$387,000 at 4 per cent.—\$15,480 per year
Cost of building, \$750,000 at 6 per cent.—45,000 per year
Taxes and insurance per year.....12,000 per year

	\$72,480
Eight stores per.....	\$12,000 per year
Hotel of 165 rooms.....	23,760 per year
Grand Opera House.....	36,720 per year
	\$72,480

The San Francisco Grand Opera Company proposes to take a twenty-five year lease upon the entire building, subject to the above conditions, and pay the ground rentals, taxes and insurance, upkeep of the building, and other necessary expenses of the opera house, and pay the stockholders six per cent. per annum upon the par value of the issued capital stock of the Metropolitan Investment Company, said interest to begin sixty days from the completion of the building, and to be paid quarterly.

METROPOLITAN INVESTMENT COMPANY.

Sciapiro at College of Music.

Michel Sciapiro, who has been engaged as head instructor of the violin at the New York College of Music, 128-130 East Fifty-eighth street, Carl Hein and August Fraemcke, directors, was assistant instructor to Professors Sevcik and Hugo Heermann, and made his debut in 1908 in Vienna with the Philharmonic Orchestra with great success. Kalbeck, the famous musical authority, wrote of him that "Sciapiro is one of the great violinists of the day." His program for his recital scheduled for tomorrow, Thursday evening, March 28, at College Hall, 128-130 East Fifty-eighth street, to which interested persons are invited, is as follows:

Sonata in A major.....	Johannes Brahms
Concerto in D major.....	Paganini-Wilhelmj
Air and Bourree.....	Michel Sciapiro
Souvenir Poetique.....	Zdenko Fibich
Aus der Heimat.....	Smetana
Caprice Viennois.....	Fritz Kreisler
Souvenir de Moscou.....	Henri Wieniawski
	Daniel Lieberfeld at the piano.

Boston Symphony New York Dates.

With Dr. Karl Muck to conduct the Boston Symphony Orchestra next season, the New York subscribers will be glad to know the dates of the concerts in the metropolis. These will be given at Carnegie Hall, Thursday evenings, November 7 and December 5, 1912, and January 9, February 20 and March 20, 1913; the dates of the Saturday matinee concerts in the same hall are November 9 and December 7, 1912, and January 11, February 22 and March 22, 1913. The Brooklyn concerts take place at the Academy of Music, Friday evenings, November 8 and December 6, 1912, and January 10, February 21 and March 21, 1913.

They were rehearsing the Walpurgis night scene in "Faust" at a theater in London. The balletmaster thought the ballet girls a little inactive. "Loidies, loidies, take yer 'ands off yer 'ipps," he said. "Yer not dancing on 'Ampstead 'Eath; yer dancing in 'ell."—San Francisco Argonaut.

PHILADELPHIA OPERA. METROPOLITAN OPERA HOUSE. "Aida," March 18.

The King.....	Berardo Berardi
Amneris.....	Maria Gay
Aida.....	Carmen Melis
Radames.....	Giovanni Zenatello
Ramfis.....	Henri Scott
Amonaro.....	Hector Dufranne
Messenger.....	Emilio Venturini
Priestess.....	Mabel Riegelman

Incidental dances by Tillie King and the corps de ballet.

The three principal roles were taken by "guest" artists from the Boston Opera Company, and there was much interest in Zenatello's appearance, as he had not been heard here since the first Hammerstein season. His work throughout the performance was as of old, sincere and dramatic, and his singing of the "Celeste Aida" created real enthusiasm. Carmen Melis made a good appearance, but her voice is not adequate to the dramatic demands of the part. Marie Gay's Amneris was intelligent and effective, the especial feature being her finished histrionic interpretation. Mabel Riegelman sang behind the scenes with certainty of pitch and beautiful quality of tone. Scott did well, as usual. Campanini conducted with all his customary mastery.

"Jewels of the Madonna," March 20 (Matinee).

White, Berat, Bassi, Sammarco and Daddi sang their familiar roles, and there was an immense audience. The music seemed as interesting as ever. The cast, so well and favorably known, needs no detailed comment.

"Louise," March 20 (Evening).

The Father.....	Hector Dufranne
The Mother.....	Louise Berat
Louise.....	Mary Garden
Julien.....	Charles Dalmores
King of the Fools.....	Edmond Warnery
The Song Writer.....	Emilio Venturini
First Philosopher.....	Armand Crabbe
A Rag Picker.....	Gustave Huberdeau
A Street Arab.....	Mabel Riegelman
An Old Cloth Man.....	Francesco Daddi
A Junkman.....	Constantin Nicolay
A Dancer.....	Rosina Galli
Gertrude.....	Giuseppe Giacomia
Irma.....	Marie Cavan
An Errand Girl.....	Mabel Riegelman

Musical director, Cleofonte Campanini.

To hear the only performance of "Louise" and to say farewell to the opera season, its artists and musicians, was the opportunity given to an overcrowded and brilliant house. Mary Garden was accorded high praise for her artistic interpretation of Louise. Dalmores, the best Julien one can imagine, by his singing, pose and expression, gave fresh delight to the regular opera goer.

Louise Berat, as the Mother, is a satisfactory artist, always paying attention to finished detail and execution. Dufranne was the Father. The small parts were artistically and truthfully done, contributing the essential detail of a perfect ensemble. Campanini directed, and, as always, was the active feature which added immensely to the general artistic results. At the close of the second act, Campanini was presented with an immense laurel wreath and a magnificent set of diamond and sapphire shirt studs as an expression of appreciation from the members of the orchestra. There were outbursts of applause, and the general musical director, with the artists, came before the curtain many times.

A German Critic Extols Jomelli.

The following excerpt from the New York Morgen Journal refers to Madame Jomelli's singing with the New York Symphony Orchestra at the Century Theater, Sunday, March 3:

Madame Jomelli appeared as soloist and was greeted with a stormy and hearty applause by a vast audience that filled all parts of the great and magnificent Temple of Art.

The diva was gowned most enchantingly in a Grecian creation and sang Saint-Saens' famous "Hymn to Pallas Athene." Madame Jomelli commands a divine soprano voice of unusual range and sang with a great warmth of color.

Like a magical fragrant vapor the tones rose in the pianissimo passages through the large auditorium.

Her fortissimo flooded in such volume, such delightful resonance, that the listener was overpowered. At the end of the "Hymn to Pallas Athene," likewise at the conclusion of her rendition with orchestral accompaniment of an aria from Debussy's "L'Enfant Prodigue," a tumultuous salvo of applause broke forth demanding the artist's recall again and again before the footlights.

Gascoigne at Metropolitan Concert.

Cleo Gascoigne, who has proved such a success as the child in "Koenigskinder" at the Metropolitan Opera House, will appear at the Sunday concert in the opera house on March 31, singing "Ah! fors' e lui," from Traviata, with orchestra, also two songs with piano, "Phyllis Has Such Charming Graces" (Wilson) and "A Little Gray Dove" (Saar). Miss Gascoigne is an example of American product, having been coaching with Baernstein-Regneas, of New York, for several seasons.

CHICAGO

CHICAGO, Ill., March 22, 1912.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, returned for a second Chicago appearance at Orchestra Hall, Thursday evening, March 21, when the following program was given before a large and enthusiastic audience:

Overture, Le Carnaval Romain.....Berlioz
Symphony, D minor.....Franck
Aria, Depuis le Jour, from Louise.....Charpentier
A Short Serenade (Kochel 525), for string orchestra.....Mozart
Tone poem, Death and Transfiguration, op. 24.....Strauss

Less than two weeks ago the same orchestra appeared at Orchestra Hall, and its work then won for conductor and men an overwhelming success and unanimous praise from the Chicago music critics and others. The feature of the program was the Franck symphony in D minor, which was given an excellent reading under Conductor Oberhoffer. The Franck symphony has often been heard in Chicago, but the variance of tone color employed in the rendition of the number gave it a touch of novelty. It had breadth and dignity, the contrasts were subtle, the pianissimos lovely, and the climaxes tempestuous and especially well built. The piano passages were sung with voices of velvety, lyric quality by the string contingent, while in the forte the brasses distinguished themselves by the sonority of appeal and the perfect ensemble in attack. At the conclusion of the number the audience broke forth into tumultuous applause, while Mr. Oberhoffer, the genial guide of the orchestra, returned to the stage to acknowledge the flattering reception accorded himself and his men. The other numbers were given fine readings, and the Minneapolis Orchestra can return home well pleased with what it has accomplished in its march Eastward. It has been everywhere a triumphal march—a march which reflected credit not only on Mr. Oberhoffer, the members of the orchestra, the promoters and its backers, but also on the city from which it came, Minneapolis, which stands today

among the first, not only as a mercantile center, but as a high place on the musical map of the world. The soloist of the day, Luella Chilson Ohrman, an Appleton girl, but who has had all her vocal instruction in Chicago under Herman Devries, sang gloriously the aria from Charpentier's "Louise," "Depuis le Jour," in which she revealed herself to be one of the best sopranos in and around Chicago. Mrs. Ohrman, who a fortnight ago astounded many by her pluck in accepting an engagement to sing, on forty-eight hours' notice, in "Caractacus" with the Apollo Club, surprised even her warmest admirers by her splendid rendition of the tricky aria, in which she showed the result of good schooling. Her French diction was delightful to one familiar with the vernacular, and, indeed, seldom has Charpentier's aria been so well rendered here. The number was well chosen, as it lies well within the vocal domain of the singer, whose upper register is nothing short of remarkable, and so pleased was the audience with her interpretation of the number that she was obliged to grant an extra number, "Caro Nome," as an encore, after which she scored another triumph. Her excellent trills toward the end of the number were remarkable, not alone for beauty, but also on account of the wonderful breath control of the singer. Mrs. Ohrman has not only a future, but also a brilliant present.

Walter L. Herdlen and his wife will pass the summer in the Rocky Mountains and will visit Yellowstone Park.

The twenty-fourth program of the Theodore Thomas Orchestra Friday afternoon, March 22, and Saturday evening, March 23, was made up of Mozart selections in the first part of the program, and after the intermission two novelties to Chicago were presented in Enesco's suite for orchestra, op. 9, and Busoni's "Berceuse Elegiaque," beside a splendid rendition of Smetana's symphonic poem, "The Moldau," by the orchestra. The soloist of the afternoon was Hugo Kortschak, the second concertmaster of the Thomas Orchestra, and one of the foremost pupils of Professor Sevcik. Mr. Kortschak chose to play the Mozart concerto for violin in D major (Kochel 218), in which the violinist found many opportunities of disclosing a tone of great purity and excellent technic, beautiful bowing and, above all, artistic interpretation. The Thomas Orchestra will lose much in the leaving at the end of the season of its concertmaster for Europe, where, no doubt, more success is awaiting him, and when he returns here it will not be as second concertmaster of the Thomas Orchestra, but as a virtuoso—a name he is entitled to after his magnifi-

cent rendition of the difficult Mozart number, which won him a well deserved ovation, his encore being the Bach B minor sonata. The Mozart symphony in D major (Kochel 504), which opened the concert, was perhaps the best thing done by the string contingent of the orchestra in the last decade. The ensemble was perfect and the reading excellent. The suite for orchestra by Enesco showed great originality and was received cordially by the audience. The work was fully analyzed in THE MUSICAL COURIER when given in New York under the late Gustav Mahler in 1911, therefore further comment here is deemed unnecessary. The other novelty, the "Berceuse Elegiaque," is by the famous pianist, Busoni, and the Smetana symphonic poem concluded happily a program as varied in its mood as in the interest of the numbers given. The soloist next week will be Elena Gerhardt, soprano.

Maurice Rosenfeld, for twenty-three years piano teacher at the Chicago Musical College, who severed his connection with that institution at the beginning of the fall season, has been re-engaged at the Ziegfeld school, the reappointment to take effect next September. Mr. Rosenfeld is at the present time one of the bright stars in the piano department of the Sherwood school and is also musical editor of the Examiner.

Mae McMinn, soprano, has announced her intention to leave with Theodore S. Bergey and his wife for Europe, where, as announced already in these columns, the Bergeys are to establish a branch of their successful Chicago institution of vocal art.

Arthur Middleton, basso, and Louise St. John Westervelt, soprano, are among the soloists announced to give a concert at Music Hall next Wednesday evening, March 27. Miss Westervelt will conduct a chorus of seventy voices.

The Aeolian Company announces the last recital of the present series to take place at Music Hall on Tuesday afternoon, March 26. The soloist for the occasion will be Rosa Olitzka, contralto, and James G. MacDermid will preside at the pianola piano.

It is reported from good authority that Littell McClung, press representative of the Chicago Grand Opera Company, will not come back next season in that capacity with the company, but will be replaced by Howard Shelley, press representative of the Philadelphia Grand Opera Company. Mr. Shelley goes to the coast this evening with Mr. Dippel to prepare his campaign for next season.

Harold Bauer, the eminent pianist, will give his only Chicago recital at the Studebaker Theater, Monday afternoon, March 25. The recital is for the scholarship fund benefit concert of the Amateur Musical Club of Chicago. The program originally announced for Mr. Bauer's recital

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For further information address: E. SCHWENKER, Secretary

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Mrs. HERMAN DEVRIES, Assistant

has been changed at his request. He desires to present a very unusual program devoted to the "Friendships of Great Composers." Mr. Bauer opened his season in New York and Boston with the same program, and it awakened such exceptional interest and enthusiasm that he thought well to give it in Chicago. The program in its entirety follows:

Kreisleriana (dedicated to Chopin).....Schumann
Sonata in B minor (dedicated to Schumann).....Liszt
Fantasia (dedicated to Liszt).....Schumann
Ballade in F (dedicated to Schumann).....Chopin
Etudes, op. 10, Nos. 3 and 4 (dedicated to Liszt).....Chopin

The popularity of the songs composed by James G. MacDermid is shown by the fact that five of the eight artists who have appeared at the ballad concerts now being given by the Illinois Athletic Club have featured at least one of his songs. Arthur Middleton sang "Charity," John B. Miller "Love's Great Song," Mrs. Wilson "If I Knew You and You Knew Me," Mr. Brewster "The Song that My Heart Is Singing," and Sibyl Sammis MacDermid sang a new song just from the press, "Heart o' Me."

Eric Delarmater, the able dramatic and musical critic of the Chicago Inter Ocean, is the proud father of a daughter, who has been christened "Marjorie" and who came into the musical world on Saturday, March 9.

Milton Lipschultz, of the American Conservatory, was heard in a violin recital at Music Hall on Tuesday evening, March 19. Mr. Lipschultz's playing was far above the average of the ordinary violin student. He has made big strides since heard at the twenty-fifth annual commencement of the American Conservatory of Music last June, when he played beautifully Saint-Saens' concerto for violin, and in the few months that have elapsed since that time he has gained considerably in his technic and his work is meritorious. The concert giver was assisted by Charles LaBerge, baritone, from the American Conservatory, who won also a well deserved success at the hands of his numerous friends.

Rose Lutiger Gannon, contralto, has been engaged to sing at the fourth ballad concert to be given by the Illinois Athletic Club, Sunday afternoon, March 23.

The artists engaged so far for next season by the Chicago Grand Opera Company are: tenors, Muratore, Dalmores; sopranos, Gagliardi, Stanley, Teyte, Saltzman-Stevens, Cavan and Riegelman; contraltos, Claussens, Witwolska, Berat; baritones, Dufranne, Cralbe; basses, Huberdeau, Scott, Whitehill; conductors, Campanini, Percosi. Garden and White will probably be secured. Both artists are said to ask prohibitive salaries, but presumably they will come down and accept the generous offer of the management. Several other artists who have not as yet signed will probably be seen in this country next season with the same company. Gerville-Reache, contralto, will probably have several guest appearances, and several of the Metropolitan regular singers may be exchanged for a few performances again next season.

Lucy Seator, of the Sherwood Music School, will give a series of six pupils' recitals in the studios of the school, beginning Saturday evening, March 30, 1912, at 8 o'clock.

Sibyl Sammis MacDermid, soprano, will sing at the benefit tendered to Alexander MacFadyen, the well known composer. The concert is to take place in Milwaukee, April 1. Mr. MacFadyen, who for one season had been Mrs. MacDermid's accompanist, has been so ill during the last year as to be unable to do any professional work.

The second concert by the Chicago Madrigal Club will take place under the direction of David Clippinger.

Reinhold von Warlich, basso, sang at Music Hall, Thursday evening, March 21.

Anton Foerster, pianist, has been booked for a spring tour through the Middle West by Ernest L. Brigg. Mr. Foerster will play the regular series of Sunday afternoon concerts given in the Garrick Theater, Detroit. In Indianapolis he will be heard in the German Opera House, and in Milwaukee before the Deutscher Club. His Chicago concert will be given in the Ziegfeld Theater. He has arranged an interesting program for this series, including compositions by Beethoven, Chopin, Schubert, Scarlatti, Liszt and Borowski. Mr. Foerster is so much occupied with his work as a critic on the Abendpost and as director of the piano department of the Chicago Musical College that his friends have rare opportunities for enjoying his concerts. He will accept a limited number of engagements to appear next season before German and other musical clubs in Chicago, and also in the East.

The Marshall Field Choral Society announces its annual concert of the season at Orchestra Hall on April 18. The soloists engaged are Mabel Sharp Herdieu, soprano, and

Charles W. Clark, baritone, of Chicago; Reed Miller, tenor, and Nevada van der Veer, contralto, of New York. Thomas Pape will conduct the oratorio, which will be "Elijah," assisted by the entire Theodore Thomas Orchestra.

The last engagements in Europe of Fannie Bloomfield Zeisler were: soloist with the Hamburg Philharmonic, March 14, when she played the "Emperor" concerto in a program entirely devoted to Beethoven; recital at Hamburg, March 19; recital, March 25, on the recording instrument of the Welte Mignon, at Freiburg i. B. Mrs. Zeisler expects to sail from Cherbourg by the Amerika on March 29, which should land her in New York on April 6.

From the Chicago Musical College: Interesting announcements regarding the additions to its faculty for next year will be made shortly by the Chicago Musical College. The terms of the present school year just completed have shown the largest registration in the history of this long famous school, and indications point to an unprecedented registration for the spring and summer terms. Practically all of the members of the faculty will remain to teach their classes during the hot months, and preparations for the most successful summer enjoyed by



Dr. F. Ziegfeld's institution in his half century of life are now under way. April events thus far scheduled by the Chicago Musical College include: April 6, matinee by students of the preparatory department; April 13, musicale by advanced students; April 20, offerings by the School of Acting; April 27, musicale by students; offerings by the School of Opera and School of Expression, the dates for which have not been arranged. Sol Alberti, of the Chicago Musical College, has been engaged to direct choral work for the Jewish Young People's League. The International Harvester Company Minstrels will give an entertainment in the Ziegfeld Theater, Friday evening, April 12. Alexander Sebald will give a recital in the same place Thursday evening, April 18, to be followed by a recital by his colleague, Anton Foerster, Tuesday evening, April 23.

Vladimir de Pachmann, piano recital, farewell to America, Studebaker Theater, Sunday afternoon, April 28, under the direction of F. Wight Neumann, in an entirely new program, including the funeral march by Chopin. De Pachmann returns to Europe the early part of May, never to visit the United States again.

The I. M. T. A. management already has announced the artists who will appear at the concert to be given at Streator, Ill., next May. The publicity department of that organization seems to be in a hurry to give out the names of the artists who will appear, as this department already has been informed of one artist announced, who will on the day announced for his or her appearance, be in Syracuse, N. Y. Probably the head of the I. M. T. A. will be surprised in reading the above announcement, as probably they have not as yet been notified by the artist, who thinks so little of an appearance at an Illinois Music Teachers' Association convention that a date in Syracuse, N. Y., is given the preference.

Georgia Kober, president of the Sherwood Music School, gives a recital at Lexington, Mo., March 27, 1912.

Andreas Dippel, manager of the Chicago Grand Opera Company, escorted by Howard Shelley, press representative, stopped in Chicago last Saturday, March 23, on his way to the Pacific Coast, where he will visit the principal cities in which the Chicago Grand Opera Company will give operas next year. Mr. Dippel's first stop on the coast will be at Los Angeles. On the same afternoon,

March 23, a director's meeting took place, at which the plans for next season were presented.

Jeanne Jomelli, prima donna soprano, will be heard for the first time in song recital in Chicago at popular prices, Sunday afternoon, April 7, at the Studebaker Theater under the direction of F. Wight Neumann.

Hugo Kortschak, violinist, will leave for Germany on May 28, and will remain abroad concertizing until January, 1913, when he will return to the United States for a six weeks' concert tour, returning again to Germany, where he will remain for two consecutive seasons. Mr. Kortschak's American tour will be under the management of the Culbertson Bureau of Chicago.

The Apollo Musical Club of 300 singers, Harrison M. Wild, conductor, will give a single performance of Brahms' German "Requiem" and Grieg's "Olaf Trygvasson" in the Auditorium Theater, Monday evening, March 25. Among the soloists to appear with the club on this occasion are Rosa Olitzka, contralto, and Clifford Cairns, baritone. The entire Theodore Thomas Orchestra will furnish the accompaniments. This will be the last concert of the Apollo season, and everything points to its being a big success, both artistically and financially. The change made at the last performance in the seating arrangements of the orchestra and chorus will be duplicated for this concert, and it is expected the improvement in the work of chorus and orchestra together will be even more marked than before.

Theodora Sturkow Ryder, pianist, played with great success at the home of George Porter on Monday evening, March 11.

Before a crowded house the students of Herman Devries were heard in a concert, which was followed by the two first acts of Mozart's "Don Giovanni," at Music Hall, Saturday afternoon, March 23. The program in its entirety was as follows:

Quintet of Lakme (by request).....Leo Delibes	Ruth Stein, Francis Schreit, Bessie Overholt, Lora Goch, Charles Rouse
Es Blinkt der Thau.....Rubinstein	Beatrice Uhlmann
Aria, Forza del Destino.....Verdi	May Edwards
Elsa's Traum.....Wagner	Lele Goodall
Aria, Etienne Marcel.....C. Saint-Saens	Harriet Stuart
Cara Nome, Rigoletto.....Verdi	Mary Johnston
Duet, Madame Butterfly.....Puccini	Lillian Marks and Helen Devlin
Aria, Il Guarany.....Gomes	Mrs. H. F. Spengler
Ah Fors e Lui (Traviata).....Verdi	Ella O'Neil Corrigan
Mad Scene of Hamlet.....Am'to's: Thomas	Edith Kramer Stern
Aria, Herodiade, Il est Doux.....Massenet	Esther Pearson

FIRST TWO ACTS OF MOZART'S "DON GIOVANNI"

Under the direction of Herman Devries.

Donna Anna.....Hazel Eden Mudge
Donna Elvira.....Tessie Smith
Zerlina.....Ruth Stein
Don Giovanni.....Charles Rouse
Leporello.....Lester Luther
Don Ottavio.....Lora Goch
Masetto.....William Painter
Il Commendatore.....Montgomery White
Chorus—Grace Snilling, Cecilia Johnson, Bessie Overholt, Ethel Rust, Mary Marcy, R. Wood, Herbert Walfer, Georges Ross, Franklin Wood, Huberty, W. J. Craig.

Each student ought to be congratulated individually for the excellency of the performance and also for the rendition of arias in the program section, but following the rules of this office no pupil can be singled out, as pupils are to be at all times encouraged instead of criticized, and therefore each one is felicitated on the success and enjoyment of the afternoon. Mr. Devries again displayed his talent as a producer, besides playing exquisite accompaniments for his students.

Nicola Zerola, Italy's famous tenor robusto, favorably known through his connections with the former Manhattan Opera Company of New York and the Chicago Grand Opera Company, will make his only Chicago appearance in song recital at popular prices, Sunday afternoon, April 14, at the Studebaker Theater, under the direction of F. Wight Neumann.

Walter Keller, director of the Sherwood Music School, was engaged to dedicate the organ of the Methodist Episcopal Church of Blue Island, Ill., last Sunday afternoon, March 17.

Arthur Nikisch, the world famous conductor, and the entire London Symphony Orchestra of 100 musicians, will

sail for the United States on March 30 on the steamer Baltic.

Madame Schumann-Heink will make her only appearance this season in Chicago in a song recital at Orchestra Hall next Sunday afternoon, March 31, at 3.30, under the direction of F. Wight Neumann. Her accompanist will be Katherine Hoffman.

A recital given by advanced pupils of Henriot Levy, of the American Conservatory of Music, brought forth several talented students at Kimball Recital Hall on Saturday afternoon, March 23. Among the students heard were: Dorothy Jacobi, Walter Stein, Anna Lipschultz, sister of George M. Lipschultz, the talented young violinist; Walter Sassmanshausen, Birdie Maedelbaum, Glenn Aumond, Nina Mesirov, Isadore Buchhalter, Frederick Persson and Clarence Loomis. The latter is a graduate of the American Conservatory, who, on this occasion, played the Saint-Saëns concerto No. 4. His work in the Liszt concerto in E flat major at the commencement exercises last summer is well remembered, and since then he has improved. Mr. Loomis teaches at the American Conservatory.

Anton Foerster, pianist, will present the following program on his spring tour, which begins in Detroit under the management of Ernest L. Briggs on Easter Sunday. Mr. Foerster will appear in the regular series of the Collver Sunday afternoon concerts in Detroit, and the majority of his other engagements are under the auspices of leading German societies in the Middle West.

Sonata, op. 53, C major.....Beethoven
Polonaise Fantaisie, op. 61.....Chopin
Nocturne, op. 15, No. 1.....Chopin
Berceuse, op. 5, F.....Chopin
Mazurka, op. 41, No. 1.....Chopin
Valse, op. 34, No. 2.....Chopin
Impromptu, op. 90, G major.....Schubert
Barcarolle (To Be Sung on the Waters).....Schubert-Liszt
Serenade (Hark, Hark the Lark).....Schubert-Liszt
Capriccio, E major.....Scriabin
Prelude, D minor.....Borowski
Tarantella (from Auber's opera, The Mute of Portici).....Liszt

Lillian Nordica will make her only appearance this season in Chicago in a song recital, assisted by Myron W. Whitney, basso, and E. Romayne Simmons, as accompanist, at Orchestra Hall, Sunday afternoon, April 21, under the direction of F. Wight Neumann.

Alexander Sébald, violinist, will give his farewell recital at the Ziegfeld Theater in April. His program will be composed solely of compositions by Paganini. In June, Mr. Sébald will return to Europe, where he will concertize in the different capitals and musical centers.

RENE DEVRIES.

Witek at Von Ende School.

The third in the series of four monthly chamber music recitals, scheduled for the Von Ende Music School, 58 West Ninetieth street, New York, by Vita Witek, pianist, and Concertmaster Anton Witek (of the Boston Symphony Orchestra), took place on the afternoon of March 22. Assisting the artists in the program, composed of the Beethoven trio, B major, op. 97, and the G minor trio, op. 15, by Smetana, came Heinrich Warnke, cellist, also of the Boston Symphony Orchestra. Both Madame and Mr. Witek bear an international reputation as soloists on their respective instruments, but in listening to the faultless ensemble, in which shading, nuance and dynamics, each had their due share of proportion in bringing out the fine musical value of the compositions. It is safe to say that as a distinctive unity in ensemble work there are few, if any, resident players of their rank in this country.

With the plaudits of the intelligent audience to give further point to their successful work, in which Mr. Warnke had his due share, the artist pair and their hearers are now looking forward with zestful eagerness to their fourth ensemble appearance at this school, when an equally interesting program will be given.

Harold Bauer's Farewell Program.

Harold Bauer will close his present tour in America with a recital in Carnegie Hall, New York, Saturday afternoon, April 6. He will play the appended program:

Suite in G minor.....Bach
Sonata in F sharp minor.....Schumann
Prelude, fugue and variations.....César Franck-Bauer
Ondine.....Maurice Ravel
Children's Corner.....Debussy
Polonaise in E flat minor.....Chopin
Barcarolle.....Chopin

Ellison on the Move.

C. A. Ellis, manager of the Boston Symphony Orchestra, has been on a trip to the West as far as Omaha, arranging for the coming tour of the Boston Symphony Orchestra.

BROOKLYN

BROOKLYN, March 25, 1912.

It is hard to refrain from saying a word about the weather which prevailed Thursday of last week, according to the calendar the first day of spring, but by the decrees of the Weather Man a day of wintry snows and biting, bitter winds. On account of its location Brooklyn gets the worst of such a storm; but this is not to be an essay on the varieties of the American climate—the intention is to tell of two important musical events on such a day in Brooklyn, patronized by the best people in the borough. In the afternoon Elena Gerhardt, the German lieder singer, appeared in recital in the Music Hall of the Academy of Music to a very large audience, and in the evening the University Festival Chorus gave an oratorio concert in the Opera House of the Academy of Music to one of the smallest assemblies, which was to be deplored, because the concert was one of real musical importance.

A number of society women in the borough worked up enthusiasm for Miss Gerhardt's recital, and this insured a splendid house in spite of the elements. The recital closed a series of three events for the benefit of the Scholarship Fund of the Master School of Music (vocal department) of which Aurelia Jäger is the musical director. Miss Gerhardt, assisted at the piano by Paula Hegner, was heard in the following lieder:

Das Meer hat seine Perlen.....Robert Franz
Die Forelle.....Schubert
An die Musik.....Schubert
Wohin.....Schubert
Rosamunde.....Schubert
Erlkönig.....Schubert
An die Nachtigall.....Brahms
Vergebliches Ständchen.....Brahms
Immer Leiser Wird Mein Schlummer.....Brahms
Selva e sag' mir an.....Brahms
Sapphische Ode.....Brahms
Der Schmied.....Brahms
Morgen.....Strauss
Wiegenlied.....Strauss
Nimmersatte Liebe.....Wolf
Auf einer Wanderung.....Wolf
Storchenhochzeit.....Wolf
Der Freund.....Wolf

The above list of songs are the same which Miss Gerhardt gave at her New York debut last January, but it was a real delight to hear that beautiful voice and soulful style once more in these inspired compositions. Such singing is in itself an inspiration to all who understand the lofty art of which Miss Gerhardt is one of the noblest interpreters. To enter technically into the lieder would seem superfluous to the majority of MUSICAL COURIER readers. It is enough to state that the singer was listened to by those who valued her rare accomplishments to their fullest extent. Brahms' "Vergebliches Ständchen" had to be repeated. An encore was demanded after "Der Schmied" and here Miss Gerhardt responded with Brahms' "Wiegenlied." Two final encores had to be granted, and for these Miss Gerhardt sang "Der Musensohn" by Schubert and "Ein Schwan" by Grieg. Among the women who went to the greenroom to congratulate Miss Gerhardt at the close of the recital were Mrs. William S. Packer, Miss Packer, Mrs. Frederick Pratt, Mrs. Camden C. Dike, Mrs. Philip Kunz, Madame Jäger, Melanie Guttman Rice and Mrs. J. Elliott Langstaff.

Under the leadership of Walter Henry Hall the University Festival Chorus, consisting of singers from the Brooklyn Oratorio Society, the Yonkers and New Rochelle Choral Societies and several New York choirs, all told, about 250 singers, assisted by an orchestra and four soloists, united in presenting the first part of Mendelssohn's oratorio "St. Paul," excerpts from "The Stabat Mater" (Rossini) and the "Hallelujah" chorus from "The Messiah." The assisting soloists in the Mendelssohn work were: Marie Stoddard, soprano; Mildred Potter, contralto; Franklin Lawson, tenor, and Clifford Cairns, basso. The singing of the chorus showed that Mr. Hall is doing his share to provide New York with what it sorely needs—a great choral body. There are so many distractions that those laboring to advance the taste for oratorio are finding the task almost discouraging, but to continue on working in the good cause is truly commendable. The solo artists gave an account of themselves. Particularly appealing was the first tenor solo, "Men, Brethren and Fathers, Harken to Me," which was sung in the refined oratorio style by Dr. Lawson. Miss Stoddard's voice has improved and she sang with considerable dramatic effect the aria, "Jerusalem, Jerusalem, Thou That Killest the Prophets." Greater beauty of the oratorio school was disclosed by Miss Potter in the recitative and aria which precedes the conversation of the great Apostle to the Gentiles. The contralto quality in Miss Potter's voice may be well compared to one or two of the greatest singers

now before the public; thus it was uplifting to hear her recite, "And he journeyed with companions to Damascus," and follow with the beautiful aria, "But the Lord is Mindful of His Own." Mr. Cairns is another artist who is a fine exponent of the oratorio style. His principal aria, "O, God, Have Mercy Upon Me," was delivered with true nobility. If singers would occasionally sing such numbers at concerts they might help greatly in creating a greater love for oratorio in this country. One of the singers from the Festival Chorus joined Mr. Cairns in singing the duet which followed the first soprano recitative. The chorus sang with thrilling power and beauty of tone the three chorales, "To God on High Be Thanks and Praise," "To Thee, O Lord, I Yield My Spirit," and "Sleepers, Wake, a Voice is Calling." After the intermission the chorus and Miss Stoddard sang the "Inflammatus" from "The Stabat Mater"; Miss Potter sang "Fac ut Portem," and the solo quartet rendered "Sancta Mater," both from the same oratorio. The mighty "Hallelujah" chorus closed the concert, which was given under the patronage of the following friends of good music: Mrs. John Anderson, S. L. Blood, Kathrine Blossom, Miss D. Bostrom, Mary E. Buttrick, Caroline Candidus, Marion Chamberlin, George W. Chauncey, Mrs. Charles Decker, Mrs. C. M. Dimm, Prof. James C. Egbert, Dr. Henry A. Fairbairn, Mrs. Aaron Field, Christine Gardner, M. E. Gibbons, Mrs. Walter Henry Hall, Mrs. G. C. Hartich, A. Augustus Healy, Mrs. Charles B. Hewitt, Mrs. S. E. Huntington, Darwin R. James, Jr., Farel Jouard, A. S. Kirkman, William McCarroll, Mrs. Edgar McDonald, Mrs. George G. McIntosh, Mrs. Frank M. Lupton, Mrs. Henry R. Mallory, Theodore Miller, Mrs. F. C. Munson, Mrs. M. D. Munson, John Oswald, Mrs. Fred Parsons, Mrs. Charles J. Peabody, Laura Potter, William Reilly, Robert Alfred Shaw, Simon Stiner, F. H. Thompson, J. F. von Glahn, Mrs. James P. Warbasse, Mary Wardell and Mrs. Edwin S. Ware.

The final concert of the season by the Boston Symphony Orchestra was given in the Opera House of the Academy of Music last Friday evening, March 22, in the presence of a sold out house. Max Fiedler bade Brooklyn farewell on this occasion as conductor of Boston's orchestra and was the recipient of two large laurel wreaths. An officer of the Brooklyn Philharmonic Society and the Brooklyn Institute of Arts and Sciences, under whose auspices the Boston Symphony's Brooklyn concerts are given, uttered brief remarks of appreciation and adieu to the retiring conductor, who replied feelingly, and, for a few moments good fellowship prevailed in the auditorium. The soloist was Louise Homer, contralto, who was sufficiently recovered from her indisposition of the day previous (when she was obliged to cancel her Manhattan engagement with the Boston Symphony Orchestra) to make her announced Brooklyn appearance.

The program follows:

Overture, Der Freischütz.....Weber
Symphonia Domestica in one movement.....Strauss
Song with orchestra, The Loreley.....Liszt
Siegfried Idyl.....Wagner
Lia's Recitative and Aria from The Prodigal Son.....Debussy
Overture, Leonore No. 3.....Beethoven

Jomelli Recital Program.

Jeanne Jomelli is to give her New York recital at Carnegie Hall, Thursday evening, April 4, with Paulo Gruppe, the Dutch cellist, appearing in the program. The prima donna and Mr. Gruppe will unite in the following numbers:

Ave Maria.....Schubert
Wiegenlied.....Mozart
Frühlingsnacht.....Schumann
Ich Fühle deinen Odem.....Rubinstein
Mit Dienen Blauen Augen.....Richard Strauss
Der Schmied.....Brahms
Elegie.....Henri Duparc
Les Presents (first time).....Cecile Chaminade
Le Promenoir des Deux Amants (first time).....Claude Debussy
La Rieuse.....Gabriel Pierné
J'ai Pleuré en Reve (first time).....Jeanne Jomelli
Chère Nuit.....Alfred Hachelet
Quando ti Vidi (first time).....Wolf-Ferrari
Un Verde Practicello.....Wolf-Ferrari
Serenade (by request), Netherland Song.....S. de Lang
Inter Nos.....Alex. MacFadyen
A Spirit Flower.....Campbell-Tipton
Song of the Season (first time).....Hallett Gilbert
Song of the Shirt.....Sydney Homer

Bassi to Sing at La Scala Next Season.

Bassi, the great tenor of the Philadelphia-Chicago Grand Opera Company, is not to return to this country next season, as he is engaged to sing at La Scala, in Milan. His season there will begin late in October. Among the roles which Bassi will sing is Lohengrin.



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In Announcing the Appearance Next Season of

GODOWSKY

THE WORLD FAMOUS PIANIST

Mr. R. E. Johnston begs to say that GODOWSKY is now the "MASTER" OF THE PIANO DEPARTMENT of the Imperial Academy of Music of Austria, at Vienna, having accepted the position in succession to Sauer and Busoni. This is the greatest dignity ever bestowed upon a pianist and is a recognition of his remarkable attainments and pianistic accomplishments.

Dates for Leopold Godowsky recital and appearances may be arranged by addressing

R. E. JOHNSTON, St. James Building, New York

CHAS. L. WAGNER, Associate Manager

(After April 27th, Commercial Trust Bldg., Broadway and 41st St.)

KNABE PIANO TO BE PLAYED BY GODOWSKY

GREATER NEW YORK

NEW YORK, March 25, 1912.

The American Academy of Dramatic Arts, Franklin H. Sargent, president, issued cards of invitation to the twenty-eighth annual Graduation Exercises, Empire Theater, March 15. This is always an interesting affair, and the present writer would chronicle it as by far the most felicitous of any of recent years. Several matters conspired to this end. The notably bad weather; the contrasting good feeling and comradeship prevailing inside the theater, under President Sargent's urbane direction; the witty and wise address of George Arliss (who is playing Disraeli); the graceful, almost girlish backwardness of Mrs. Fiske in "coming forward"; and Laura Sedgwick Collins's tactful talk, all this contributed to make the affair notably successful, not to mention the seventeen graduates seated on the platform, and the delivery and acceptance of diplomas by each individually. Mr. Arliss' talk, reprinted in several newspapers, was of a nature to interest everyone, though his mannerism (which he cautioned the young actors to avoid) lay in his enunciation of words and tacking "Ah" to them, and his trick of dropping his monocle was amusing. Mr. Sargent was dignified and very much at home, winning attention at all stages of the proceedings. Mrs. Fiske could not be prevailed upon to make a public address, and said so in charming fashion. She afterward, however, replied to questions and gave advice to the graduates, following the dropping of the curtain. The list of graduates follows:

MEMBERS OF THE GRADUATING CLASS 1911-1912 OF THE AMERICAN ACADEMY OF DRAMATIC ARTS.

Frank Wallace Boeckel, Bennington, Vt.
Frederic Bond, Jr., New York City.
Dillon M. Deasy, New York City.
Gordon Gunniss, Ananconda, Mont.
Guthrie McClintic, Seattle, Wash.
F. Seril Peck, Scranton, Pa.
Maurice Sylbert, Brooklyn, N. Y.
Marguerite Patterson, Springfield, Ohio.
Maude Eddy, New York City.
Dorothy Ellis, New York City.
Elizabeth Eyre, Meriden, Conn.
Frances Ferne, New York City.
Helena Francis, Chicago, Ill.
Dorothy Gwynne.
Ellen Kraeer, Oil City, Pa.
Mary Petcolas, Houston, Tex.
Harriette Rossignol, Savannah, Ga.

Ginevra Migliaccio, pianist, gave her annual recital, March 19, Hotel Waldorf-Astoria, her patrons numbering well known social and musical folk. She played solos by Chopin and Liszt, and Grieg's sonata, opus 8, with Max Jacobs, violinist. Her playing is poetic and clean cut, and she was given so many flowers she had trouble to carry them from the stage. Caruso was present, sending the fair young Italian-American pianist a big bunch of American beauty roses and his personally expressed congratulations. Mr. Jacobs played a *chaccone* by Vitali, Ira Jacobs at the piano, showing his superior musicianship, and Gilda Longari Tanara sang notable solos. Patrons of the concert were: Mrs. Thomas Bolling Coles, Mrs. J. Francolini, Mrs. Thomas Hicks, Countess Anna Leary, Mrs. J. Elliott Langstaff, Mrs. Arthur Murphy, Baroness Sanseverino, Mrs. A. Stella, Mrs. L. Solari, Mary Mildred Sullivan, Enrico Caruso, Cesare Conti, J. N. Francolini, Dr. J. Elliott Langstaff, Dr. Pasquale Marafioti, Celestino Piva, Luigi Solari, Dr. Antonio Stella, Alfred L. Seligman and Baron Sanseverino.

Louis Hintze, who studied at the Royal Hochschule, Berlin, attracting Joachim's interest, and through him went to Manchester as violinist and accompanist (member of Sir Charles Halle's orchestra), is a violinist, pianist and composer of decided talents. He demonstrated this in a recital, March 22, at a private studio, when an audience of fair size heard him and his varied works. The songs, "All the World is Bright," "No, Thank You," sung by Avery Belvor, and "Liebchen Geige," should prove popular hits. "In the Woodland," dedicated to Emma Thursby, was beautifully sung by Mrs. Lucius Oppenheim; Sophie B. Clarke, another soprano, has a fine voice of wide range. Edward A. Kinsey sings with appropriate feeling, and tenor Walter Copeland sang "Turkied" and "Mary's Eyes" beautifully. Fred. Vaska played cello solos, and Mr. Hintze played two short violin pieces of his own, showing plentiful technique and good style. Nora C. Emmerson, pianist, was a useful helper, and at the close the following patrons and others congratulated Mr. Hintze, whose specialty is the coaching of songs and oratorio (studio address, 146 West Ninety-fourth street): Maud L. Baillard, Mrs. William R. Chapman, Mrs. John Gilbert Gulick, Mrs. Timothy O'Connor, Madame Bell-Ranske, Mrs. Charles Holman, Mrs. Lucius Oppenheim, Miss M. deForest Anderson, Emma C. Thursby, Mrs. Au-

gustus P. Clarke, Mrs. Frank S. Smith, Mrs. Ch. M. Whitney, Tilly D. Cummings, Mr. and Mrs. Edw. B. Kinney and Mr. and Mrs. Carl Deiss.

The new Japanese Ambassador and wife, their Excellencies Viscount and Countess Chinda, were guests of Miss Thursby at a reception and tea in their honor, March 17. A distinguished gathering of diplomats and society people attended. Tea was served in real Japanese style by Mrs. Sato Takaori, in Japanese costume. She afterward sang Japanese songs beautifully, as well as the National Air, the "Brindisi," from "Lucrezia Borgia," etc. The distinguished guests expressed delight with this and with Estelle Harris' singing. Among those present were: Japanese Vice-Consul Oto, Mrs. Oto, Mr. and Mrs. Ichinomya, General Horace Porter, former Ambassador to France; Mr. and Mrs. Howard Mansfield, Professor E. S. Morse, Mr. and Mrs. Charles Stuart Smith, Mr. Aram Mourad Shah-Mir, Imperial Ottoman Vice-Consul; Eliza R. Scidmore, the well known traveler and writer on Japan and China; Mr. and Mrs. Henri Goilan, French Consul; Mr. Kalsuga Makino, Mr. and Mrs. Eugene Worden, Dr. William Elliot Griffith, Mr. and Mrs. Charles A. Coffin, Yojiro Kumabara, Dr. E. de Marney Bauch, Mr. and Mrs. Gilbert McClurg, Mr. and Mrs. Harold Henderson, Mr. and Mrs. Frederick Wathan, Mrs. Theodore Shonts, Miss Shonts, Mr. and Mrs. Franklin Warner, Mr. and Mrs. Tabor Sears, Mr. and Mrs. Oliver Well, Mrs. Ethelbert Nevins, Mr. Hori, Dr. E. Devol, Mrs. Edward Lauterbach, Mr. Saito, Dr. and Mrs. Jokichi Takamine, Mr. and Mrs. Edgar Bull, Mr. and Mrs. Charles I. Berg, and David Bispham.

Paul Dufault's Canadian tour brought him warm praise from all authorities. "Le Canada," "L'Envenement" and "Le Devoir," all printed in French, are full of such phrases as "A supple voice, full of sweetness," "Remarkable success," "Assuredly a great artist," "Voice of great purity, with great sonority," "Remarkable variety of repertory," "Diction such that every word is distinct," etc. The Quebec Chronicle alludes to his beautiful tenor voice, even improved since last heard, the wide range of selections, and the masterly rendering. His feeling group of English songs was as appealing as any of the more serious numbers. His perfect enunciation was admired. The Montreal Gazette said, in part:

Paul Dufault was among friends last night, and though he sang nineteen songs the audience was not satisfied. The French American tenor has the same pleasing voice and beauty of expression that always marked his work. . . . His singing of beautiful chansons was beautifully done, his perfection of tone production and graceful phrasing worthy. . . . His sombre "Le Procession" was a delight. . . . Few concert singers who have visited Montreal have exhibited more perfect diction. Sobieski's "I Love You" proved one of his best efforts, showing fine powers of interpretation.—Montreal Gazette, March 6, 1912.

Frederick E. Bristol's tenor pupil, Howard E. Pratt, goes to Boston to assume the position of soloist at Old South Church. He has been engaged for "The Creation," to be sung by the People's Choral Union, Boston. His voice is brilliant, with unusual range. Charles W. Harrison, another tenor, has been chosen as soloist at the Brick Church, Thirty-seventh street and Fifth avenue, succeeding Reed Miller, who goes to St. Bartholomew's. Ferne Rogers, an American girl, whose father is a university professor, made a very successful debut in London in "The Missing Maid," produced at the Court Theater. She possesses an admirable, well trained voice and dainty stage presence. A Marconigram in a recent Times reads: "American Girl Makes Successful Debut in London."

Mary Hissm de Moss' engagements for the immediate future include the following:

March 24—New York.
April 2—New Haven, Bach's "Passion Music."
April 5—East Orange, N. J.
April 8—Bridgeport, Conn., "Elijah."
April 16—Wilkes-Barre, Pa.
April 25—Pittsburgh, Pa., Apollo Club.
May 10—New Brunswick, N. J., Oratorio Society.

Adele Lacie Baldwin, contralto and teacher of singing and lyric diction, gave a "Schubert and Schumann" song recital at the Finch School, C. Malcolm Maynier at the piano, March 6. The best known songs of these composers were sung, the recital being the first of a series of four. At the second and third recitals old and modern French or English songs will be sung, the fourth recital given up to Shakespearean lyrics.

Zilpha Barnes Wood rehearsed and conducted the entire second act of "Carmen" for the Euterpe Club, Hotel

Plaza, March 21. It was a fine success, the audience enthusiastic and calling Mrs. Wood before the curtain several times. Following this, the cast, chorus and orchestra tendered three cheers in her honor.

Iowa New Yorkers, Mrs. James S. Clarkson, president, had their usual monthly gathering at Hotel Astor, March 22, the short but interesting program having as musical numbers some folk songs, sung by Mrs. Alvin Hunsicker. Her first group consisted of old English folk songs of Queen Elizabeth's time; the second group old and modern Scotch songs, all sung without accompaniment. Not so long ago both Mr. and Mrs. Hunsicker were prominent singers, Philadelphia the scene of their activities. "A Travel Talk on a Summer in the Orient," by Col. W. P. Hepburn, interested the assembled Western folk now residents of the metropolis and suburbs.

Frank E. Ward, organist at Columbia University, has just composed a tenor song, called "Love's Devotion," which is published by the Maxwell Company, and which he has dedicated to John W. Nichols, the well known New York tenor.

Lucy Phillips (Mrs. E. A. Jahn in private life) sang at the German Liederkrantz, March 18. It was her first appearance for the club, and she met with much success in Schumann's "Die Lotusblume," Strauss' "Zueignung," and Woodman's "Birthday Song." She has some excellent engagements in Pennsylvania in the month of April, and is under Annie Friedberg's management, 1425 Broadway.

Sylvia Franey, soprano, from the Royal Opera House, Karlsruhe, Germany, sings at the People's Symphony concert tomorrow (Thursday) evening, March 28, her numbers culled from the Wagnerian operas.

The third private concert of the Manuscript Society is to take place Friday evening March 29, at the National Arts Club, 119 East Nineteenth street, with this program:

Two piano pieces. . . . Celeste D. Heckscher (Philadelphia)
Mrs. B. Berry.
Four soprano songs. . . . Celeste D. Heckscher
Florence Hinkle.
The composer at the piano.
Five songs for soprano and baritone (Ms.). . . . Clara E. Thoms
Olive Coveny and Mont Cole. (Buffalo)
Song for tenor, Annabel L. e (Ms.). . . . James P. Dunn (Jersey City)
John Barnes Wells.
Six songs for soprano. . . . C. E. LeMassena (New York)
E. Lucille Miller.
Two songs for soprano and baritone (Ms.). . . . Clara E. Thoms
Olive Coveny and Mont Cole.

In each instance the composer will be at the piano as accompanist. Following the concert refreshments will be served, as usual. The last concert of the season will take place about May 1.

Ziegler Invitation Musicales are planned at Aeolian Hall, occurring April 8, April 15, and April 18. The first recital will be a song evening; the second promiscuous, and the third acting and classic dancing, when the program will include the "Garden Scene" (Faust); Act II from "Hänsel and Gretel," and the ballad and spinning chorus from "The Flying Dutchman." Anna E. Ziegler's pupils exclusively will give these programs, Gardner Lamson coaching them. The Ziegler Institute of Normal Singing is at 1425 Broadway, in the Metropolitan Opera House building.

Amy Grant presented "Pelleas and Melisande," as a recitation with accompanying piano score, Letitia Radcliffe, pianist, at the Acorn Club, Philadelphia, March 22, under distinguished patronage. April 17, she will give "Mona" at 812 Pine street, Philadelphia. February 29, she gave "Pelleas," and March 28, will give "Mona" at the Play House, Washington, Harry W. Howard, pianist. Among the patronesses at the latter are: Mrs. Perry Belmont, Mrs. John Hays Hammond, Baroness Hengelmuller, Mrs. Philander Knox, Mrs. Allan McLane, Mrs. James W. Pinchot, Miss T. DeWitt Talmage, and others of prominence.

Hans Kronold and Ada Sassoli were the assisting artists at Julia O'Connor's annual song recital, Astor Gallery, March 21. Beside playing solos, they assisted with obligati to the vocal numbers. Miss O'Connor sang songs by Giordini, Weckerlin, d'Hardelot, Degele, Gounod, Mendelssohn, Reichardt, Thayer, Harriet Ware and Handel.

Hugh Allen, baritone, formerly of the Montreal Opera Company, just engaged for three years by the Metropolitan Opera Company, was the guest of honor at Madame Newhaus' Sunday evening musicale, singing many operatic

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excerpts and songs for the assembled company. Among these were the "Roi de Lahore" aria, the "Figaro" aria (Rossini), "Pagliacci" prologue, "Obstination," etc. He has a most resonant, expressive voice, of unusually high range, singing A flats in robusto fashion with ease. His musicianship was shown when he played an accompaniment for himself, and later for a recitation, showing French diction, by Madame Newhaus. Emotional appeal lies in the voice, and he delighted all. Harriet Barkley was unexpectedly called upon, singing the "Romeo and Juliet" waltz with brilliancy, tumultuous applause urging her to sing again. Hallette Gilbarte was in the audience, and he was impressed to play an accompaniment to his own "Mother's Cradle Song." Some dramatic recitations by John Davidson were interesting, especially Kipling's "If."

The Homer Quartet (male voices) consists of Adolph Steinbuch, lyric tenor; Henry H. Simmen, robust tenor; E. D. Michaelis, baritone, and W. A. Roberts, bass, each of these occupying a prominent church position. They



ADAGIO MOLTO DEJECTO.

sing at concerts, banquets, church affairs, religious work, etc. Their unique circular has a sketch of a male quartet, labelled "Twenty-four Feet of Harmony."

Verona Miller, contralto, sang solos at a students' recital, Aeolian Hall, March 20. She has a fine voice.

The Century Theater Club had as main attraction David Bispham in his recitation, "The Raven," at the meeting of March 22. Courtenay Collins sang arias by Puccini, etc., making a fine hit. Her voice is a fine coloratura soprano, and she sings artistically and looks most attractive. Mrs. Arthur Lieberman was at the piano, and the affair was voted most successful, under the direction of Madame Dambmann, chairman of the music, who is Miss Collins' teacher.

Paul deLongpre, the flower painter, resident in Hollywood, California, near Los Angeles, died recently. He was for some years a New Yorker, living on West End avenue, always interested in music. He built a beautiful Mexican style home at Hollywood, surrounded by flowers, and of recent years devoted considerable time to composition and to the agitation of municipal bands for our cities. Songs, piano pieces and music arranged for orchestra and band were among his works, all done within the last ten years.

Frank Howard Warner will play excerpts from "Parsifal," Sunday, March 31, 4 p. m., at his residence-studio, 51 West Thirty-seventh street.

The International Sunshine Society will give a musicale and dramatic recital at Delmonico's, Sunday afternoon, April 14, for the benefit of the Arthur Home for Blind Babies. Among the artists who will assist in the program are: Paul Morenzo, Spanish tenor (courtesy of R. E. Johnston); Edwin Grasse, the famous blind violin virtuoso; Henry Gaines Hawn, dramatic reader; Bertha Klemen, pianist; Augette Foret; Jennie Hall Buckhout, soprano of Holy Trinity Church; Mildred Potter, concert contralto; Joseph Heindl, cellist; Siegfried Philip, baritone; Mrs. Isaac Newton Spiegelberg; Mrs. Arthur Spero, and Maybelle Davis.

Schnitzer to Return.

Germaine Schnitzer, the Vienna pianist, who played in America for two seasons, is to return for a third tour, beginning January, 1913, and continuing until April, and will be under the management of Haensel & Jones.

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LEIPSI C

LEIPSI C, March 7, 1912.

With the Gewandhaus resting on account of a church holiday, the Bach Verein employed those men for its giving of the "St. Johannes" passion music in the Thomas Kirche. With Karl Straube as conductor, there was further assistance of the soloists Eva Lessmann, Martha Stapelfeldt, George A. Walther, Alfred Stephani, Wolfgang Rosenthal, Max Seiffert, and Gottfried Deetjen. The Johannes passion is one reveling in lyric music in contradistinction to the great dramatic character of the "St. Matthew" passion. As usual, the Bach Verein had its task extraordinarily well under routine, and as every one of the solo forces was enjoyable in a high degree, the entire performance ran along in a very impressive manner. The attendance for both public rehearsal and regu-

capacity of three thousand, proved to be small for wholly satisfactory giving of the work. The difficulty lay in the placing of the huge chorus. It was necessary here to divide them into two great wings, left and right, and it was this great distance between which seriously disturbed acoustic properties for several hundred auditors, according to the respective places of seating. Those who sat nearest the center of the hall, near the platform, were disturbed the most by the huge tone waves coming from each side of them. Those at the center and rear of the arena probably heard the several tonal bodies in blend. The work had been extraordinarily well learned, and if any one failed to hear the performing bodies as successful ensemble, only the imperfections and the smallness of the hall were to blame.

Judging from the great impression which this Mahler eighth symphony has left among some thousands of Leipzig's citizens, the work may prove to have large future box office value, partly in view of the spectacle of a thousand performers, but largely in view of the sturdy art value which attaches to the work. Following upon the Munich rendition, there was a general opinion that the second movement was weaker than the first. So must one confess that slow tempos for solo voices through long episodes do seriously try the patience, and they seem especially quiet after the heroic music making of the first movement. However that may be, considered practically, the fact is that the latter movement contains themes of great and impressive beauty, often in accompaniments of extreme individuality, while still contributing to the beautiful. So is the close of the symphony one of preeminent dignity and beauty in the abstract. As for the general musical message of the symphony, it is given in a musical language as simple as that of the other Mahler works, but this time with less suggestion of influence of other composers. In the orchestration there are many effects so strange as still to sound like disturbers rather than promoters in the musical cause. These strange devices of orchestration will probably keep on disturbing in a greater or less degree as they are poorly or well conducted, or poorly or well played. On the present occasions the choruses and soloists were more effective than the huge orchestral body, which had only had one rehearsal. The soloists were splendid, Fräulein Förstel's voice possessing necessary high tones of unusual brilliancy, warmth and volume. The whole result has been to leave in the city an impression of some magnificent experience that will be long remembered.

EUGENE E. SIMPSON.

Leipzig Conservatory Examination.

LEIPSI C, March 1, 1912.

The first six of the necessary twelve annual Prüfungen or public examination performances at Leipzig Royal Conservatory of Music have brought out some very good talent and shown good quality of work in every department represented. The performance of the student compositions fall within the six programs still to follow, all to be concluded before Easter. For the annual graduating performances nearly every candidate appears in some concerted work with orchestra, though there are exceptions, and some perform only solo piano works, others some vocal or instrumental numbers with piano accompaniment. In the subjoined summary of the first six programs, the name of the candidate's instructor is given in parenthesis. The accompanying orchestra is always that of the Conservatory students, under the direction of Hans Sitt, who is also one of the violin instructors. The programs were as follows:

January 26.—Third part Bach D minor piano concerto, Marie Kuhn, Kischineff, Russia (Fräulein Lutz-Huszagh); second and third parts Bach E major violin concerto, Sophie Schlesinger, Leipzig (Becker); two parts Weber E flat piano concerto, Therese Michaud, Leipzig (Ruthardt); two parts Firket viola concertstück with piano, Fritz Mehls, of Erfurt (Bolland), accompanied by Paul Dyck, of Leipzig; Goltermann A minor cello concerto, Karl Witek, Halle (Klengel); Schumann G major piano concertstück with orchestra, Albert Scharf, Leipzig (Pembaur).

February 2.—Nikolai-Liszt organ "Festovesture," Maurice Longhurst, Edinburgh, Scotland (Heynsen); two parts of Mozart G major piano concerto, Hedwig Willgrod, Chemnitz (Fräulein Lutz-Huszagh); "Penelope" aria from Bruch's "Odysseus," Elisa Settegast, Koblenz (Frau Hedmond); allegro from Rheinberger A flat piano concerto, Hans Schneider, Dresden (Pembaur); Tschaiikowsky rococo cello variations, Bohdan Berez-



EUGENE YSAVE AT PLAY.

lar performance was large, as it has been for some seasons of the Verein's concerts.

On the same Tuesday and Wednesday evenings used by the Bach Verein, the Riedel Verein, under Georg Göhler, filled the Albert Halle twice for performances of the "Messiah." The orchestra was that of the Ducal Theater, of Altenburg, the vocal soloists were Tilly Cahnbley-Hinken, Bertha Grimm-Mittelmann, Paul Reimers and Friedrich Plachke. Three cembalos were played by Greschler, of Altenburg; Hiller and Matthies, of Leipzig; the organ by Max Fest. These renditions of the oratorio were likewise enjoyable through chorus singing in splendid finish and balance, and the soloists were eminently capable. Frau Cahnbley is the wife of a well known musician. She is possessor of a high voice of great beauty and volume, and she sings in superb style.

The Mahler eighth symphony was given March 1 and 2 in the Albert Halle, with slightly more than a thousand performers under Dr. Göhler. The orchestras were



THE KING OF CONDUCTORS.

the Blüthner Orchestra, of Berlin; the Ducal Orchestra, of Altenburg, and some men from Leipzig Orchestras. The choruses were from various Leipzig Vereins; the second chorus was that of the Riedel Verein; the third chorus was of Leipzig children. Vocal soloists were Gertrud Förstel, a native of Leipzig, but late of the Vienna Hofoper; Martha Winternitz-Dorda, Maria Freund, Anna Erler-Schnaudt, Felix Senius, Friedrich Plachke and Wilhelm Fenten. The composition is in two movements, of which the first requires twenty-three, the latter, fifty-six minutes to give. There was here a pause of seven minutes between movements. The Albert Halle, with a

nicky, Lemberg, Poland (Klengel); allegro from Moscheles G minor piano concerto; Lina Friedland, Mitau, Russia (Wendling).

February 9.—Mozart D minor piano concerto allegro, Elaine Junker, Kobe, Japan (Wendling); Sitt viola concertstück, Joseph Sobierajski, Posen (Bolland); first allegro Grieg piano concerto, Ida E. Gorges, St. Louis (Teichmüller); first two parts Bruch G minor violin concerto, Jean Norwell, Helensburgh, Scotland (Sitt); four Schubert and Brahms songs with piano, Gertrud Fadum, Wurzen (Frau Baumann), accompanied by Fritz Mechlenburg, of Kiel; first part Dvorák cello concerto, Basil Karra, Kamrat, Russia (Klengel); Chopin piano andante spianato and polonaise, the latter with orchestra, Isabel Sesma, Santa Fe, Argentina (Pembaur).

February 16.—First part Bach D minor piano concerto, Bertha Weiland, Odessa (Teichmüller); second and third parts Beethoven E flat piano concerto, Ehrhardt Eismann, Halle (Pembaur); Tchaikowsky rondo cello variations, Käthe Pabst, Braunschweig (Klengel); four Liszt and Brahms songs with piano, Charlotte Hoffmann, Leipzig (Frau Baumann); Robert Hansen suite for flute and orchestra, Hermann Steineck, Leipsic-Eutritzsch (Schwedler); first part Rubinstein D minor piano concerto, Eugenie Braylowsky, Zolotonoscha, Russia (Wendling).

February 23.—First part Mozart D minor piano concerto, Margarete Schauer, Leipsic (Ruthardt); Saint-Saëns A minor cello concerto, Hans Schneider, Dresden (Klengel); first part Chopin F minor piano concerto, Emma Wagner, Langensalza (Pembaur); aria, "Farewell, Ye Hills," from Tchaikowsky's "Jeanne d'Arc," Ilva Hedmond, Leipsic (Frau Hedmond); allegro from Popper's E minor cello concerto, Elsie Bosworth, Kent, England (Klengel); allegro from Brahms violin concerto, Jan Nivinski, Piotrkow, Poland (Sitt); first allegro Scharwenka F minor piano concerto, Anna Jaffe, Leipsic (Teichmüller).

February 27.—Bach piano chromatic fantasia and fugue, Christine Werner, Dessau (Pembaur); Brahms D minor ballade, E major intermezzo and D minor capriccio, Rudolf Thomas, Goslar (Teichmüller); "Bärmann clarinet fantasia, Carl Schütte, Obernkirchen, Hessia (Heyneck); Beethoven E flat piano sonata, Maria Vetter, Leipsic (Fräulein Lutz-Huszagh); Rachmaninoff piano "Elegie" and "Polichinelle," Maurice Besly, Great Ayton, England (Teichmüller).

Owing to various conflicting hours, it was not possible to hear every one of the above numbers. The Prüfungs began at six and lasted until about eight o'clock. The City Opera generally begins at seven, while many of the important concerts in other halls begin at seven thirty. Among those candidates that were heard, Fräulein Michaud played piano in a correct and able-bodied manner. Cellist Witke played well, with evidence of moderate talent. Pianist Scharf gave a careful reading of the Schumann concertstück, and showed musical intelligence and very good equipment. Mr. Longhurst was not heard, but he is known to be a good musician, who knows the practical musical literature very well. He will soon locate in America. The contralto, Elisa Settegast, is possessor of a voluminous and beautiful voice, with much musical talent and dramatic temperament. Her voice is under fine usage through some seasons' work with Frau Hedmond. Hans Schneider showed his complete musicianship by playing the Rheinberger piano concerto movement, and following three weeks later with the entire A minor cello concerto by Saint-Saëns, giving both works in technical means adequate to each instrument and maintaining beautiful tone and fine musical quality. Fräulein Friedland gave a very orderly performance of the Moscheles concerto movement. Miss Junker played the Mozart concerto in fine technical means, and in polished musical style and fine feeling. She is further possessor of a fine soprano voice, which she uses well, as an amateur. Herr Sobierajski played viola very well, if not yet in mature style. Miss Gorges played in highly vivacious spirit, in considerable bravour, with further evidence of musical fancy and other indications of talent above the average. Violinist Miss Norwell showed good school and musical warmth, especially in the Bruch adagio. The first movement had plainly suffered from the usual nervousness. Fräulein Fadum's light soprano voice is agreeable in quality and is under very good usage. Cellist Karra played rather in vigor than in tonal or musical fineness. Fräulein Sesma played very musically in fine technical means and free, vivacious discourse. Bertha Weiland played acceptably while showing only moderate piano talent. Herr Eismann played creditably in the two movements of the Beethoven E flat concerto. Cellist Käthe Pabst proved to be a very musical girl, already in fine command of her instrument and mature in style. The mezzo soprano, Fräulein Hoffmann, has an agreeable voice under very good usage. In the Brahms lieder she took tempos that seemed unusually fast according to general usage. Hermann Steineck played beautifully in the interesting flute composition by Hansen. Pianist Eugenie Braylowsky gave a creditable rendition of the Rubinstein concerto movement, in musical manner, indicating con-

siderable talent. Fräulein Schauer played the Mozart piano concerto in bright musical manner and fine pianistic means. Fräulein Wagner also had adequate equipment and agreeable talent for the Chopin concerto movement. Ilva Hedmond is a daughter of Marie Hedmond, of the conservatory, and the distinguished tenor, C. E. Hedmond, of the English Carl Rosa Opera Company. She has a very useful voice of fine range, volume and character and she sang in good musical style. She will probably enter the concert and opera field wherein she may greatly profit by the advice and long experience of her father. Cellist Miss Bosworth, a daughter of the English music publisher, Bosworth, in Leipsic, is a very gifted person, with a fine strong hand for the cello. The tone she draws is more voluminous and of better quality than that of most of her male colleagues, and if she decides to play in public a brilliant career is the prospect. Violinist Nivinski played the Brahms concerto movement in commendable vigor and good control of the instrument, besides musical attributes indicating good native talent. Fräulein Jaffe played the Scharwenka music in much bravour and slightly at the expense of finish, yet the performance gave pleasure to public and performers, the members of the orchestra also playing in great zest under Sitt's safe leading. Finally, Carl Schütte must take rank with the finest clarinetists ever sent out from the conservatory classes. He is not only musical in a high degree, but he has unusual mastery of his instrument, the most remarkable feature lying in the variety of tone volume or tone color which he seems to produce at will. All through the brilliant and difficult manipulation of the reed he showed absolute surety and seemingly easy control, thus permitting the noteworthy musical results as stated. SIMPSON.

Shattuck's Playing Arouses Cold Detroiters.

Arthur Shattuck's success in Detroit when he appeared with the New York Symphony Orchestra may be judged by the letter written to his managers by N. J. Corey, the pianist and lecturer, who is also the secretary and manager of the Detroit Orchestral Association:

THE DETROIT ORCHESTRAL ASSOCIATION,
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J. Harrington Walker	

DETROIT, Mich., March 12, 1912.

Messrs. Hagnel & Jones, New York:

GENTLEMEN—It was my intention to write you without fail immediately after the concert of the New York Symphony Orchestra, but my attack of bronchitis became so severe that I was obliged to remain in bed for two weeks, and am just beginning to go out a little.

After the tremendous ovation Mr. Shattuck received on that evening, at the close of the Tchaikowsky concerto, any further comment on my part, however, was hardly needed. He was, in the words of Balzac (see "Pere Goriot") all wool, a yard wide and warranted to wash without fading. But speaking seriously, during my years of residence in Detroit I have never seen any artist, vocal or instrumental, more quickly and completely win his audience, neither have I ever seen greater enthusiasm manifested by a Detroit audience. He was recalled to the platform seven times, which for proverbially cold Detroit audiences was an unprecedented warm tribute.

The Detroit Orchestral Association was not only highly satisfied in listening to such temperamental, vigorous and manly playing—playing filled with the most refined sentiment as well, but rejoiced with Mr. Shattuck that he could arouse such enthusiasm in the great audience that attends the orchestral concerts.

Hoping that Mr. Shattuck may be followed by even greater success, I am, with many regards,

Yours very truly,

(Signed) N. J. COREY.

Eddy Lenten Recitals.

Clarence Eddy has been especially engaged to give a series of organ recitals at the John Wanamaker Auditorium, New York. The first took place on Friday afternoon, March 22, Mr. Eddy being assisted by Adah Hussey, contralto. Following is the program:

Festival prelude and fugue on Old Hundred.....	Clarence Eddy
Prelude in D minor.....	Clerambault, 1675-1749
Sœur Monique (rondo).....	Couperin, 1668-1733
Toccata in F major (new).....	T. J. Crawford
Drei Wanderer.....	Hermann
Der Nussbaum.....	Schumann
Vergehliches Ständchen.....	Brahms
Miss Hussey.	
Finlandia (new).....	Sibelius
(Tone poem for orchestra arranged for organ by H. A. Fricker.)	
Cradle Song (new).....	Arthur Hartmann
Spring Song.....	E. H. Lemare
Theme, Variations and Finale.....	Louis Thiele
The Sacred Fire.....	Russell
Afton Water.....	Old Scotch
Ecstasy.....	Rummel
Miss Hussey.	
Romance (new).....	Fred. Maxson
Concert Caprice (new).....	Edward Kreiser
(Both dedicated to Mr. Eddy.)	
Benediction Nuptiale.....	J. F. Frysinger
Festival March.....	Faulkes
(Both dedicated to Mr. Eddy.)	

COMING HOME

Next Season 1912-13



LOUIS PERSINGER VIOLINIST

Appeared with the following
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Breslau, Philharmonic Orchestra (twice)

Brussels, Orchestre du Théâtre Royal de
la Monnaie (eighteen performances)

Liège, Concerts Symphonique, Théâtre
Royal

Blankenburghe, Kursaal

Görlitz, Städtisches Orchester (twice)

Besides these orchestra concerts, he has
appeared in recital four times in Berlin,
twice in Leipsic, twice in Dresden and
once each in Halle, Weimar, Hanover,
Munich, Vienna, Hamburg, Frankfurt,
Brussels; and he will give three recitals
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JOHN McCORMACK CREATING FURORE.

From the Pacific Coast it is reported that John McCormack, the celebrated Irish tenor, created such a furore that no less than four recitals in six days had to be given in San Francisco. The same enthusiasm seems to prevail in every city where McCormack has appeared since he arrived in North America from his recent Australian tour. All through the West and the Middle West the halls for the McCormack concerts have been sold out days in advance of the artist's arrival in the cities. In some places there were demands for second concerts, but owing to the schedule of the present tour it has been impossible to comply with the requests for second concerts in some of the towns. Mr. McCormack is due in New York next week, as he is booked for a concert at the Brooklyn Academy of Music on Easter Sunday night (April 7). His other New York concert, which is to take place in Carnegie Hall, Sunday-evening, April 14, is creating a new furore among Irish societies, many of which were represented at the concert which Mr. McCormack gave in the same hall last spring.

Some additional press notices of the renowned Celtic singer, from America and Australia, are appended:

It was a delightfully mixed night of song at Scottish Rite Auditorium last evening when the greatest Irish tenor that I have heard warbled Irish folk songs, sang the big tenor aria from "Faust," in French, tossed off "Che gelida manina" from Puccini's "La Boheme," did with beautiful discretion the old English ballad, "Drink To Me Only With Thine Eyes," and accepted a bunch of daffodils over the footlights. The tenor who so succeeded in synthesizing art, politics and religion in a homogeneous whole was John McCormack, who has the prettiest, clearest, tenor voice that has ever wafted sweetness over a local audience.

For the first time in my experience as a paid concert goer I saw a crowded house last night at the initial appearance of a strange singer. Scottish Rite Auditorium was fastened to its foundations by an audience so big that a Tokyo earthquake could not have budged it.

There is that quality in his voice which moves and thrills. It is freely released and he sings top notes as easily as low. He shows artistic discretion in leaving out dramatic high tones when he feels that they would be forced, and for this discretion he is to be devoutly blessed. But when, as in the Gounod aria from the garden scene in "Faust" he attempts his topmost C in praise of Marguerite's chaste dwelling, it is a lifting tone which made even his compatriots regret that he had spent so much time among English songs and to regret even more that there was not an Irish opera in which he could be star, for he has the patriotism and feeling, the voice and the art to carry to success any lyrical thing he undertakes.

McCormack proves that there are modern interpreters without anything modern to interpret. He sings Italian like a naturalized Italian and French like a grandson of Gounod, but he is without a meter, which some modern Irish composer ought to provide. If Sir Arthur Sullivan were alive he might write an opera about him.—San Francisco Call.

In these strenuous times, when even the most conscientious of the Latin singers have bent the knee to the Baal of dramaticism—personified in the golden image of Caruso—one would expect to find an unsullied lyric voice only on some enchanted island where "I Pagliacci" was unknown and "La Fanciulla del West" came not in to split throats and destroy.

But when such a voice is found, not in the midst of antique scholasticism, but in the comfortably Americanized throat of an Irishman, the paradox is one to make the artistic world gasp.

John McCormack is the only young tenor I know today who fills perfectly the purely lyric tradition. He is of the school of Bonci and Constantino, though when compared to McCormack's twenty-seven years, these are old men.

How this English speaking young man ever took time to learn to sing will probably remain one of the anomalous mysteries of contemporary music.

Such limpid use of the voice, such a delicate command of portamento, such mezzo voice, such round, luscious, appealing, ringing tone, floating on the breath and formed apparently without the slightest physical limitation or throaty pressure—to tell the truth, all these things do not seem logical or even sane in these days of passion tattering. Many a poor uninformed American auditor has no belief that a tenor is really singing unless he is tearing his tongs out on an open G, or spraining the atmosphere and breaking his contract with a soul shuddering B natural.

McCormack's classic Italian—the most perfect in pronunciation I have heard from any singer, Italian or otherwise, in years—was notably evidenced in his jewel-like version of the old familiar, but never threadbare "La Donna e Mobile qual Piuma al Vento."

And I trust that the big audience noticed that English, as sung by McCormack, is just as beautiful as any other tongue.—Los Angeles Times.

No artist that has ever visited Seattle won a greater triumph than did John McCormack, the Irish tenor, who was heard in song recital under the auspices of the Ladies' Musical Club at The Moor: last night. An audience that packed the big theater from pit to gallery fairly revelled in delightful enjoyment, insisting time and again on encores, which were enough in number to practically double the program.

Probably no man ever lived who can sing the music of Old Erin as does McCormack, carrying as he does its love motives, its romance, its beauty, its sorrow and its tragedy with such tremendous sweep and power as to astonish all who would set a gauge on his artistic capacities.—Seattle Times.

Seattle last night heard a great tenor. John McCormack has a voice like the summer message of the breeze, so soothing, rich with the richness of the rare, deep with the depth of understanding,

colorful like the tinting of nature's hedgerows and the fields, and, it ever voice was, a breath of pure and unsullied melody.

It is no wonder that the audience warmed to the demonstration point; the house was his from the conclusion of the opening number until he bowed away from his final encore. And encores were plenty, generally threefold. The program concluded, but the house would have none of it. It held its seats in a solid mass and budge not until just one more should be given. The applause was a demonstration. He has a remarkable control with an ease of transition which was a revelation. The masterly way in which he glided imperceptibly from register to register in carefully shaded tones of which the precise value seemed to have been ascertained was one of the features of his performance.

Lehmann's aria, "Ah, Moon of My Delight," was an artistic feat, cleverly presented. It served to bring out in effective manner the well sustained power of dramatic tendency. It was the "Salve Dimora," from "Faust," however, which should be considered McCormack's best classical offering. There was a fluency in the rendering and a free, open mastery of every measure, which was entirely satisfying and went far to impressing the worth of the tenor upon the critical portion of his audience.—Seattle Post-Intelligencer.

Once more the Ladies' Musical Club are desiring of the heartiest congratulations—and thanks—of the Victoria public, for having placed the opportunity before them of hearing such a glorious voice as that possessed by John McCormack.

When the singer waked off the platform after the singing of the aria, "Che Gelida Manina," from Puccini's "La Boheme," it was a house packed almost to the doors that wildly applauded him. McCormack returned then and sang the simple little air, "I know of two bright eyes," so sweetly and tenderly that it brought tears to many eyes. His rendering of Lehmann's recitative and aria, "Ah, Moon of My Delight," was also given with all the wonderful power of expression of which he is a master, for which he gave a very popular encore, "I Hear You Calling Me." This brought the house to a state of hushed emotion which broke finally in wave after wave of applause that called the boyan looking tenor back again and again to bow his acknowledgments. In this "Salve Dimora" he showed the histrionic sense of the use of voice and gesture; it was quite noticeable that, when with closed eyes and in the abandonment to the music and the motion of the scene, the singer had for the moment forgotten that he was no longer singing on the concert platform, and was pouring forth his soul in a grand operatic outburst which would have stirred the stoniest heart, and have brought the biggest audience in the world to his knees in adoration. His voice is so luscious and warm in its fullness, and so sympathetic and tenderly sad or gay in its lightness that he seems to cover every possible phase of expression, and has made an impression in Victoria which will assure him of a grand welcome whenever he cares to favor this city with another visit.—Victoria (B. C.) Times.

Seldom has a more enthusiastic audience gathered in the Vancouver Opera House than that which last night applauded John McCormack to the echo, and never has a singer more deserved tribute. Gifted with a magnificent tenor voice and a deep and sympathetic feeling for his art, aided by a finished and musicianly technique, and the lesser endowment of a striking presence, it would surely seem that a singer could ask no more of a kindly fate.

Mr. McCormack's voice has a mellow timbre and fine shades of coloring which make his rendering of those old ballads of his native land infused with every mood and passion of a race of minstrels and poets, a memory to be treasured. No degree of brilliance could bring out their appeal without the understanding which comes from the soul, and can not be gained from any teacher.

Through it all it was evident that Mr. McCormack had tremendous reserves of power. When he chose, he could carry his audience to great heights on a single, strong, compelling note, sweet and sonorous, that challenged criticism and enforced admiration of its sole self. But never once did he break the charm of any of the old-fashioned ballads with such a tour de force.

The opening number, "Che Gelida Manina," from the singer's favorite opera, "La Boheme," was an artistic triumph which might have been served up as a climax by any other instead of merely ushering in a program of less pretentious, but no less delightful selections.—Vancouver Daily Province.

Madame Melba sang the music of the sentimental Grisette with absolute perfection of vocal art, but the production was in reality a McCormack night in which this distinguished artist won a triumph that he has not excelled during his visit to Melbourne. He was in superb voice and as the opera not only gives him most of the most attractive melodies, but affords him in those melodies scope to display his art and voice to the highest advantage, the performance was a pure delight to musical ears.—Sydney (Australia) Bulletin.

At the close of the American tour John McCormack returns to London for the opera season at Covent Garden.

Mr. McCormack is under contract for the entire season of 1912-13 with R. E. Johnston and Charles L. Wagner. He will sing in opera during the period of this contract as well as in concert. He will give four recitals in New York City during the season and have two orchestral appearances. Inquiries are coming in from all sections of the country to his managers, requesting dates for next season and it is expected he will do a phenomenal business.

The great drawing capacity of this artist was attested a week ago in Chicago, where McCormack appeared at the Auditorium. The receipts were over \$5,300.

When interviewed recently, the Irish tenor told the following simple story of his life: "I was born in Ireland. I have sung all over the world. I am here; that is all there is about me.

"My debut? It was in Savona, Italy, in January, 1906. I sang in Mascagni's 'Amico Fritz.' My English debut was made at Covent Garden in October, 1907, in 'Cavalleria Rusticana,' and in November, 1909, I appeared at the Man-

hattan Opera House in New York with Madame Tetrazzini in 'La Traviata.'

"Yes, I have had some difficulty in rising to the top of my profession. It was very hard for me to get a hearing in London; the agents would not hear me at all. I got a hearing from Arthur Boosey, of the music publishing firm of Boosey & Co., and was engaged for their ballad concerts. I can sing at their concerts whenever I wish for the rest of my life.

"I studied eighteen months with Sabatini in Italy. There is no such thing as the Italian method; all great teachers use the same method, and are equally good, whatever their nationality.

"My favorite role is Rodolfo in 'La Boheme,' and my pet song is 'I Hear You Calling Me,' by Marshall. I believe in singing in English for an English speaking audience, but I do not mean that I do not also want Italian, French and German songs. Let each have their rightful place. Would you like to know what was the proudest moment of my life? It was in Newark, N. J., when after a concert which included a number of Irish songs, an old man came up to me and said: 'I am from Limerick,' and kissed both my hands. I am from Athlone, on the Shannon River; Limerick also is on the Shannon."

Sunday evening, April 14, when McCormack gives his New York concert at Carnegie Hall, assisted by Marie Narelle, he will be heard in the appended program:

Aria, Che gelida manina (La Boheme).....Puccini	
Mr. McCormack.....	
A Lament.....Lambert	
The Green Hills of Ireland.....Del Reigo	
The Waking of Spring.....Del Reigo	
Miss Narelle.....	
Rec. and aria, Oh! Moon of My Delight.....Lehmann	
Mr. McCormack.....	
A Memory of Ireland.....Rooney	
O'Donnell Abou.....Traditional	
Miss Narelle.....	
Three Irish Songs.....	
Mr. McCormack.....	
An Irish Love Song.....Heroy	
In the Hush of Roses.....Zardo	
Miss Narelle.....	
Rec. and aria, Salut Demeure (Faust).....Gounod	
Mr. McCormack.....	

Waldo's Homecoming.

Helen Waldo, the contralto, who has been touring the West as far as the Pacific Coast, giving her "Child Life in Song," returned last week looking the picture of youthful health. Well she may, for she has been most successful, filling auditoriums with this recital, which presents a novel entertainment in charming style. From scores of flattering press notices, the following brief extracts are culled:

People from all over the city, from Seattle, Chehalis, Sumner and Puyallup, too—a whole theaterful of them, so that all the tickets were sold and the standing room taken—crowded the Tacoma Theater to hear Helen Waldo's "Child Life in Song," under the auspices of the women's clubs. Both from artistic and financial standpoint the recital was a great success. . . . Miss Waldo held them all; not a whisper was heard from any tot. . . . The "Keys of Heaven" revealed her dramatic ability, and showed that she knew how to use her eyes. "Slumber Song" was a real triumph. She has a rich contralto voice, which she uses without effort. . . . The little girls liked the Waldo girl in the second part, but they were glad they did not have to dress as she did in the third part, with hoop skirts and pantalets and funny curtains.—Tacoma Sunday Tribune, February 4, 1912.

The big audience accepted Miss Waldo as a delightful artist. She has won national reputation as an interpreter of child's songs. Those who attended the theater yesterday will undoubtedly add their endorsement to this verdict. . . . "Child Life in Song" is a delightful entertainment, just as it is also a forceful little plea for high ideals in the selection of music for children. . . . Humor and pathos combined. In her second and third groups she made particular appeal to the children. After the first intermission she appeared in a short white frock, all her grown up manners folded away with her concert gown. A pretty unaffected girl of ten or twelve years appeared, and what she sang was received with delight. Another change of costume, this time appearing as a little girl with prim curls, black lace mitts, old fashioned gown and pantalets; she was a quaint picture, and with shy manner and dainty curtsy, the personification of a child of long ago. She has a smooth, pleasant voice. . . . Her interpretation is charming and her enunciation clear. Miss Waldo will sing at the First Congregational Church today.—Tacoma Daily Register, February 4, 1912.

Miss Waldo is probably quite unaware of being a woman with a mission. It is that of a tuneful pedagog who hates pedantry, a musical Queen Mab. The strangely original program is a blend of philosophy and foolery. It is sheer rapture for the children. . . . Roars of laughter followed the "Affected Doll." We hope Miss Waldo may come often.—Vancouver News-Advertiser, February 3, 1912.

Whitney Suits.

The sequels of the proposed "Rosenkavalier" tour under the management of F. C. Whitney are found in a number of litigations by Hanna von Graufeld, who claims \$10,000 damages; Karin Gade, who claims a similar amount, and Max Aschner, who claims \$5,000 on contract. The merits of the claims will be discussed at the proper time when they reach the courts.

LEOPOLD STOKOWSKI AND THE CINCINNATI SYMPHONY ORCHESTRA.

"Art Has Triumph at Symphony Concert" is the heading used by the Cleveland paper after the concert by the Cincinnati Symphony Orchestra. The full notice, together with one from Detroit, follows:

The exuberance of youth reveling in the deepest tragedies, the music of Tchaikowsky, greatest composer of Russia, played by an orchestra bubbling over with juvenescence, led by a conductor who, in spite of his name, Stokowsky, is virtually an American, imbued the eighth program of the symphony concert series at Grays' Armory, Wednesday evening, with vigor, vitality and enthusiasm.

The leader of the Cincinnati Symphony Orchestra conjured up the drama of "Romco and Juliet," and revived the score of the E minor symphony, No. 5, with a glow of color that created a tone panorama of beautiful pictures.

An occasional softening of the colors, and a few less drastic lines might have relieved to advantage the tension of the all-Tchaikowsky program, for Leopold Stokowsky is a painter-conductor, and his leaning toward the intense fans the temperamental flame to white heat.

He understands how to draw from the orchestra its reserve fund, and spares not himself in achievement of desired results.

The orchestra reached the climax of its performance in its splendid technical and tonal effects in the andante movement of the symphony, and in the difficult finale. Its free response



LEOPOLD STOKOWSKI

to the rhythmic abandon of its leader evinced marked growth in its mechanical and artistic power.—Cleveland News, March 7, 1912.

Johnston Artists on Tours.

Eva Mylott, the Australian contralto, starts on a six weeks' tour of the South, April 8, with the Russian Symphony Orchestra. At the end of the tour Miss Mylott goes to California to fill concert engagements. She will then sail for Honolulu and Australia.

Henri la Bonte, the young tenor, is also to tour with the Russian Symphony Orchestra.

Arthur Friedheim, the pianist, who has made an extended tour in the United States this winter, is to give a recital in Carnegie Hall, Sunday afternoon, March 31.

Eugen Ysaye, the master of the violin, comes to America next season for his fourth tour under the management (as usual) of R. E. Johnston. In 1894, Mr. Johnston brought Ysaye to this country for the first time. His wonderful art was at once recognized, and there was a sweeping demand for him all over the country. At the end of the season, Ysaye's share of the receipts was over \$50,000, which was an extraordinary figure seventeen years ago. In 1897 Ysaye made his second tour of America, again under Mr. Johnston's management, and while he remained here for a shorter period than on his first visit, he realized about the same earnings. His second season won for him even more fame, if that were possible, than his first. Ysaye's third tour was made in the season of 1904-05. Manager Johnston took in double the amount in receipts on his last tour than on either of the previous two. The virtuoso's share of the receipts for his third season was over \$92,000.

"Quo Vadis" by Catholic Oratorio Society.

Felix Nowowiejski must have been a proud man when he faced the large audience at Carnegie Hall, New York, March 19, assembled to do him honor in listening to the first performance in America of "Quo Vadis," oratorio, for mixed chorus, full orchestra, soloists and organ. Cardinal Farley, with Father Lavelle and others of the clergy, went down the center aisle to their box seats, the chorus singing an appropriate hymn and the entire audience rising as a token of respect.

The composer is a Pole, who studied with Bruch, won several first prizes for composition, lives in Cracow, and in order to absorb local color, before composing the work visited Rome and Jerusalem. He came to New York for the express purpose of conducting his work and expressed himself as amply repaid with the excellence of the chorus, soloists and orchestra, it having been previously prepared by Selma Kronold, founder of the society. "The composer uses the various forms of the scale, the Doric, etc., but never lapses into artificial so called "modern" made music. Throughout there are dramatic moments and the make-up of the orchestra conduces to this; for instance, there are four French horns, four trumpets, three trombones, a tuba, bells, two harps and five instruments of percussion. These succeed in producing some thrilling climaxes, the chorus of 150 voices taking high B flats, the tenors B naturals,

For dramatic intensity and compelling force eliciting an enthusiastic approval from the magnificent audience the program presented by the Cincinnati Orchestra in the Light Guard Armory last evening was one long to be remembered. Leopold Stokowski, the young conductor who has brought this orchestra before the public in such a splendid way that its reputation has spread broadcast, had a wonderful hold over his men and the vast audience which came to pay him honor. The intense seriousness with which he imbues his work could not fail to make its appeal, and the startling contrasts in interpretation and the sweep of melody rising higher and higher in the mighty climaxes drew forth burst after burst of applause.

Mr. Stokowski has a method all his own in reaching results; excellent results that have a tang of uniqueness and originality, and this was at no time more in evidence than in the first symphony of Brahms, that in C minor. It was a new Brahms that was portrayed last evening, lacking entirely the qualities of abstraction and formalism that is usually associated with this composer; a Brahms possessed of lyric sweetness and a depth of sympathy and pathos, and the beauties which the Cincinnati band drew from the score is proof sufficient why this number has been included on the program in every city in which the orchestra has appeared this season. There was a breadth of tenderness and a beauty of tone coloring brought out, especially by the strings, while the sweep of the phrase leading up to the great climax was inspiring.

The same sympathy of handling was shown in the "Mephisto Waltz" (Liszt), in which the satanic cunning was portrayed, and the sensuous, lingering melody of the waltz theme, now riotously gay and again beautifully impressive in its illuiveness, was admirably rendered. Tchaikowsky's "March Slave," with its pompous, gloomy introduction, pregnant with sorrow, giving way to powerfully wrought cadence rising higher and higher, until the climax is reached in a mighty burst of sonorous triumph proved a telling closing number. Mr. Stokowski was recalled over and over, and shared the triumph with all the men of the orchestra, through whom he was able to produce the splendid results.—Detroit News, March 8, 1912.

at various times in the work. Mr. Nowowiejski impresses one as a first class conductor, full of temperament, urging his forces to their utmost; the result was altogether exceptional, for with but one brief rehearsal he amalgamated his forces into fine unity and expressiveness. Of the soloists, Frances Caspari deserves first mention, for she sang with much sweetness of tone, in most admirable fashion; her voice is all that a true soprano should be, high intelligence controlling it always.

Frederick Weld, baritone, and Gilbert Wilson, bass, sang their parts forcefully and applause was liberal throughout the evening. It is possible Mr. Nowowiejski will visit this country soon again. The "Quo Vadis" is to



FRANCES CASPARI,
Pupil of Lena Doria Devina.

be given at the Saxon music festival, Bautzen, near Dresden, this spring, with a chorus of 750 voices, the affair being under the auspices of the King of Saxony.

Alda Under Management of Frederic Shipman.

Frederic Shipman announces that he has signed contracts with Frances Alda for an extended concert tour under his management, commencing next October. Madame Alda will be the fourth great soprano to appear under Mr. Shipman's exclusive direction during the short period of two years, her predecessors being Melba, Nordica and Eames.

PUTNAM GRISWOLD



Some New York Notices on a Recent Concert Appearance:

Sun, March 18.

They were the two monologues of Hans Sachs, sung by Putnam Griswold; the prelude to Act III, the prize song, as arranged for orchestra, and the vespers to the comedy. Mr. Griswold's singing of the two numbers was such as make one long earnestly to hear him sing the whole role of Hans Sachs.

It was the singing of an admirable artist, who came to the Metropolitan Opera House without trumpeting and who has quietly, but conclusively, demonstrated that he is a basso such as the institution has not possessed since the departure of Plancon. His voice is a noble one, his technique as good, and his interpretations always have artistic dignity and eloquence, while they are invariably free from cheap devices to catch the applause of the unthinking.

Times, March 18.

Putnam Griswold was the soloist, and sang Hans Sachs' two monologues, "Wie duftet doch der Flüder," from the second act, and "Wahn, Wahn," from the third act. Mr. Griswold's singing of these was most poetical in conception and finished in style, noble and beautiful in voice, and of that remarkable excellence of diction that has won him so much admiration at the Opera. It was singing of the highest art and mastery and prompted the hope that he would be enabled to show what he can do in the part of Hans Sachs in performances of the comedy at the Opera.

Tribune, March 18.

The soloist was Putnam Griswold, of the Metropolitan Opera Company, who sang Hans Sachs' two monologues from "Die Meistersinger," and sang them both with a feeling, a poetry, a splendid wealth of tone that gave rich promise of the day when New Yorkers will be privileged to hear him sing the same music in their proper operatic setting on the boards of the Metropolitan Opera House.

Evening Mail, March 18.

Mr. Griswold, who has made a most emphatic success at the Metropolitan Opera House, made his first appearance on the local concert platform. Mr. Griswold has a wonderfully pure tone. His faultless intonation, his delicate shadings, his poetic conception, all contributed the utmost beauty to the Hans Sachs monologues from the second and third acts of "Die Meistersinger."

Mr. Griswold received a well-deserved ovation, one which proved how profoundly he had moved his audience.

Staats-Zeitung, March 18.

Und überhies das "Reichlich" dirigitte, während Herr Putnam Griswold, der beliebte Bassist des Metropolitan, die beiden Monologe des Hans Sachs mit gereifter Kunst und prachtvoll klingenden Stimmteilen lang klementlich der "Nacht"-Monolog entseffte begeisterten Beifall. — Staats-Zeitung.

World, March 18.

PUTNAM GRISWOLD IS STAR WITH SYMPHONY.

METROPOLITAN OPERA BASSO ADIOS TO LAURELS AT FIRST
CONCERT APPEARANCE.

Putnam Griswold, the American basso, who is one of the new principals of the Metropolitan Opera Company this season, made his first concert effort here yesterday afternoon. He was the soloist with the New York Symphony Orchestra in the Century Theatre. Ever since this singer made his New York debut as Hagen in "Die Gotterdammerung," his subsequent endeavors have had a keen interest for discriminating music lovers.

Mr. Griswold is one of the best basses the Metropolitan has ever had and, since the days of Pol Plancon, decidedly the most capable. Yesterday he sang the Hans Sachs monologues from the second and third acts of "Die Meistersinger" and gave them as they have not been given in many years. His noble voice, its freedom of tone, the interpretative art displayed and beautiful diction resulted in an artistic triumph such as does not often come to an American musical artist. The Metropolitan management is to be congratulated upon securing so distinguished a basso as Mr. Griswold, for it has long been weak in this department of its principals.

Bispham Holds the Record for Encores.

About 3,000 of David Bispham's admirers crowded Carnegie Hall, Friday evening of last week, to hear their favorite in a varied list of songs and arias sung in four languages. Mr. Bispham opened the season in the same hall last October with an "all English" program, but he has most wisely not omitted to close the season with a far more interesting arrangement of lyrical gems.

Among the personages in the first tier of boxes who showered down their approval upon the American baritone were Herbert Witherspoon, Daniel Frohman, and Mary Garden, in a green and white creation touched with gold, that made the prima donna appear as if she were impersonating an Irish Goddess of Liberty.

Mr. Bispham's program proper included twenty-one numbers, and counting repetitions and encores, he sang

several of them frequently sung by Mr. Bispham, added to the enthusiasm, which was at fever heat.

Now for the encores. Following the Mozart aria, Mr. Bispham sang the old English song, "The Pretty Creature," arranged by Lane Wilson; after "Edward," he sang, by way of contrast, that composer's "Wedding Song"; the "Page Song," from "Falstaff," first sung in Italian, was repeated in English, and then a verse was repeated in response to the clamor; at the end of the remarkable Strauss lied, "Der Steinklopfer," Mr. Bispham sang "Nur wer die Sehnsucht Kennt," by Tschaiowsky; he repeated parts of Wetzler's stirring "Killiecrankie," and Gilbert's "Pirate Song." After "Danny Deever," the people were in no haste to leave the hall, and so Mr. Bispham came back with his able accompanist, Harry M. Gilbert, and sang "Bid Me to Live," by Hatton.

It was a great night for songs and singers.

MUSIC IN ATLANTA.

ATLANTA, Ga., March 16, 1912.

Since last writing the musical complexion of this city has changed considerably as regards what was known as the Philharmonic Orchestra, nursed and supported for more than two years by the Atlanta Musical Association, Bertha Harwood, president. To judge properly what has taken place within the last month, it may be well to state some facts regarding what has been done by the association to keep this orchestra going. In the fall of 1909 efforts were successful in prevailing upon a number of professional players to come together under the auspices of above named association and play under the leadership of W. W. Hubner, for some years one of the second violins in the Pittsburgh Orchestra. Satisfactory financial arrangements were made with the men, and a number of concerts with soloists were given at the Grand Opera House. The attendance of the public at these concerts was not large, it is true, but hoping to arouse more interest the association succeeded in the fall of 1910 in getting together by subscriptions a fund, which enabled it to carry on the concerts during the season 1910-1911. Although public interest hardly justified continuing the work, the season 1911-12 was started and three concerts given. After the last one, on January 28, 1912, Mr. Hubner suddenly handed in his resignation, giving ill health as his principal reason. The resignation was accepted and Mortimer Wilson, of Philadelphia, who had just arrived in town for the purpose of spending a short time here looking into musical conditions, was prevailed upon to carry on the work. No intimation was given, that the players would not continue in the orchestra, as the orchestra as such had no grievance, the men had been paid for all but the last concert, and checks for this one were ready for the men as soon as they desired to call for them. So much the greater was the surprise when, at the first rehearsal called, it was found that the orchestra members had been invited to a banquet by Mr. Hubner at the very time a rehearsal was to be held. The next news obtained was that the Atlanta Symphony Orchestra had been formed (under a charter obtained some years ago) and notices were sent to the men by heads of the Musicians' Union, prohibiting them from accepting any engagement from the Atlanta Musical Association. This put an effectual stop to any further efforts by the association to carry on an orchestra of professional players, and its effort today is bent on forming an amateur orchestra; how far this will succeed time will show. The only solution, apparently, as far as the symphony orchestra is concerned, would be for the Music Festival Association to take the matter up, but this the writer is reliably informed the association has not the slightest idea of doing. The only possibility of an orchestra in Atlanta, therefore, would seem to be one composed of amateurs—something that the future will have to show to be possible or not. A professional orchestra seems to be an utter impossibility anyhow in a city where, owing to the engagements of the only professional players in theaters, hotels, restaurants and at private dances, rehearsals and concerts are limited to Sunday afternoons, and even then a full attendance seems impossible; it is said to be a fact also that a player has attended two rehearsals and sent a substitute to the concert. What about a conductor who will stand for anything like that?

The opera season is fast approaching and season tickets have been placed on sale. The prices for these—for seven performances—range from \$7 to \$21; never before has it been possible in Atlanta or anywhere else to hear the Metropolitan Opera Company at such prices, and yet some of the company's most celebrated singers come here. Caruso appears in "Aida" on Monday evening, April 22, in "Pagliacci" on Thursday afternoon and in "Rigoletto"

Saturday night. The season extends from April 22 to 27, with evening performances on Monday, Wednesday, Friday and Saturday; matinees on Tuesday, Thursday and Saturday. The operas and the order in which they will be given are as follows: "Aida," "La Boheme," "Il Trovatore," "Cavalleria Rusticana" and "Pagliacci" (as double bill), "Faust," "Tannhäuser" and "Rigoletto." It is regretted by many that Amato, who last year shared honors with Caruso, is not coming.

Of concerts of importance since last reports may be mentioned Tetrassini and Kubelik, who both played to excellent houses and made an everlasting impression.

Bonci appeared at the Grand Opera House, the other two at the Auditorium. C. R. D.

Pauline Smith, Philadelphia Vocal Teacher.

Pauline Smith comes of a long line of illustrious ancestry. In her veins there flows the blood of dukes, generals,



DAVID BISPHAM.

eight additional selections. This immensely popular singer holds the record for encores.

The music for the night was sung in the following order:

O Ruddier Than the Cherry (Acis and Galatea)	Handel
Befehl du deine Wege (Passion Music)	Bach
The Inattentive Hushandman (The Seasons)	Haydn
The Frost Scene (King Arthur)	Purcell
Non Più Andrai (Nozze di Figaro)	Mozart
Die Ehre Gottes (Gellert)	Beethoven
Der Wanderer (Von Lubeck)	Schubert
Der Hidalgo (Geibel)	Schumann
Mainacht (Hölty)	Brahms
Edward (Percy's Reliques)	Loewe
Im Herbst (Müller)	Robert Franz
Quand' ero Paggio (Falstaff)	G. Verdi
L'Heure Exquise (Verlaine)	Reynaldo Hahn
Herbststurm (Richardt)	Edvard Grieg
Verborgeneheit (Mörke)	Hugo Wolf
Der Steinklopfer (Henckell)	Richard Strauss
Ode to Music (Shelley)	Herbert Bedford
Killiecrankie (Burns)	H. H. Wetzler
The Pirate Song (Robert L. Stevenson)	Henry F. Gilbert
Sleep, Then, Ah Sleep (Le Gallienne)	Gena Branscombe
Danny Deever (Rudyard Kipling)	Walter Damrosch

Mr. Bispham gave of his best, as he always does, and as a result, the splendid house was held under the spell of the artist's magnetism. To interpret the variety of songs in the Bispham scheme could be undertaken by few singers, but for this highly gifted man it seemed only natural that he should sway the people as he willed. The display of bravura in the rendition of the Handel air shows that Mr. Bispham has fathomed the secret of keeping a voice elastic. The part from the Bach "Passion Music" was delivered with great dignity, and as there was grace in the singing of the air from Haydn's "Seasons," so there was almost a thrill in the uncanny "Frost Scene," by Purcell.

As usual at a Bispham recital, there was plenty of sunshine, and the singer radiated cheer by the delicious manner in which he sang the Figaro song from "The Marriage of Figaro." The German lieder were sung in Bispham's loftiest style, and the tragic "Edward" of Loewe, with the Scottish dialect, recalled the wonderful dramatic powers of the singer. The songs in English,



PAULINE SMITH.

governors, statesmen, and men of every profession who gained fame during the periods in which they lived. Miss Smith is the great-great niece of Governor Thomas Lynch, of South Carolina, one of the signers of the Declaration of Independence; the great niece of the distinguished General Darrington, so finely portrayed by Augusta Evans in "At the Mercy of Tiberius"; the niece of Gen. Dandridge McRae, of the Confederacy, who won additional fame as a jurist, and the sister of Capt. J. Floyd Smith, who rendered such efficient aid to the Cuban and American cause.

Her maternal grandfather was Roger Donald McRae, of that distinguished Scotch family who had so much to do with its early literature and history. One of her ancestors is famous as "One of the Four Johns of Scotland," and the old Highlander's sword is still on exhibition in North London Tower. It is stated that her ancestors furnished more officers to the army and navy of England than any other family of the British Isles.

Such is the heritage bequeathed to this clever woman, who combines with it all a graciousness and charm seemingly inherent among Southern women. The ancestral home, "Elm Bluff," was for more than half a century one of the show places of the South.

Miss Smith is a voice specialist of the Italian school, practising her profession in Philadelphia.

Four musicians of the theater of Angers were drowned recently on a fishing trip which they had undertaken, although the river was very rough and violent. Their names are Jean Dupuy, George Vallon, Hector Desmet and Joseph Dumont.

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MINNEAPOLIS

MINNEAPOLIS, Minn., March 16, 1912.

The program at the meeting of the Thursday Musical Choral Club, "A Legend of Granada," an interesting and tuneful little cantata by Henry Hadley, was sung by the chorus with the assistance of Kathleen Palmer Hart, soprano, and Harry Phillips, baritone. The chorus did its best work in the softer passages of the cantata, and in the songs that lay sufficiently low to be within comfortable reach of the first sopranos. The "Persian" serenade, by Mathews, a melodious and rhythmical song, was one of the best things done by the club, and the familiar "Chanson Provençale," by Dell'Acqua, also was well sung; Miss Hart's charmingly fresh clear voice in an obligato to the song made it doubly pleasing. The work of the Choral Club was for the most part very acceptable, the volume of tone was generally round and full, but there was an occasional fall from pitch in the first soprano section. The second sopranos were especially good. A young violinist, Mildred Sahlstrom Wright, accompanied by Hallie Sahlstrom, played with surprising ease and dexterity and remarkably big tone the fourth and fifth movements of the Lalo "Spanish" symphony. Helga Olsen, pianist, played "La Fileuse" (Raff), and "The Sea" (Scharwenka). Edwina Wainman was the capable accompanist of the Choral Club.

Augustus Milner, a former Minneapolis baritone, who has recently returned to America from Berlin, where he has been studying with Fraulein Schon-Rene, is in the city for a few days on his way West to fill a series of concert engagements.

The dates for the production of "Fra Diavolo," under the direction of Arthur Vogelsang and Frederic Fichtel, have been set for Friday and Saturday evenings, March 22 and 23.

A large audience assembled Thursday evening to hear the second concert by the Y. M. C. A. Symphony Orchestra, of which Morris D. Folsom is conductor. The value of this orchestra lies not so much in the musical entertainment which it affords its audiences as in the inestimable advantage that the young men, under the leadership of Mr. Folsom, have of becoming intimately acquainted with music of the Liszt quality. The program, including the Mozart C major symphony, Walther's "Prize Song" (Wagner), and the Delibes ballet suite, "Scarf Dance," "Scene d'Amour," variation, "Danse Circassienne," was played with energy and enthusiasm. The tone of the orchestra, somewhat thin at first, grew surprisingly in volume, probably due to gain in confidence, as the symphony progressed. The ballet suite, though not in so good time as might have been desired, was given with spirit and well marked rhythm. The singing of Alberta Fisher Ruettell, the soloist of the evening, lent added interest to the program. Her numbers included "The Magic Song," by Meyer-Helmund, with accompaniment of string orchestra; and "Grey Eyes" (Phillips); "At Dawning" (Cadman); "Yesterday and Today" (Spross), with piano accompaniment played by Mr. Folsom. For encore, Mrs. Ruettell sang "Mammy's Song," by Harriet Ware.

Giuseppe Fabbrini has written a sonata for violin and piano, dedicated to A. C. Kleine, a hearing of which is anticipated with interest. The concert at which the new composition will be performed will be the last one given by Signor Fabbrini before his departure for a trip to Europe.

Kathleen Hart, soprano; Katharine Drew, reader, and Mary Allen, accompanist, gave a recital in Mankato, Friday evening.

At the Minneapolis School of Music, Oratory and Dramatic Art the program for the regular recital next Saturday will be given by Esther Jones Guyer, contralto, and Aletta Jacobson, soprano, advanced pupils of William H. Pontius. Piano pupils of Kate M. Mork will appear in recital Saturday afternoon, March 23, at 4 o'clock. Piano pupils of Gertrude Hull will be presented in a recital Saturday, March 23, at 2.30 o'clock. Pupils of the supervisor's course, under Mrs. H. N. Kendall, visited the St. Paul public schools last week to observe practical teaching. Wilma Anderson Gilman gave the ninth interpretative lecture recital in the school hall last Saturday. The subject was "Early Composers." The subject of next week's will be "Brahms, Schumann." Ruth Anderson, violinist, appeared in concert at the Lynhurst Congrega-

tional Church, Monday and Tuesday evenings of last week. Helen Carpenter, pupil of Kate M. Mork, gave a recital under the auspices of the young men's class of the Robinsdale Presbyterian Church last Friday evening. Laura Nummedal, pupil of Kate M. Mork, furnished piano numbers for a program at the Bethel Lutheran Church, March 9. Wilma Anderson Gilman, pianist, played Emil Larson's fantasia on Swedish folk songs at the Swedish Tabernacle, March 13, for the John Ericson fiftieth anniversary. Ruth Anderson, violinist, played "Melody," by Prume (for violin alone), and "Vermeland" accompanied by Mrs. Guman. Governor Eberhardt and Dr. Cyrus Northrup were the principal speakers. The rehearsals for the big production of Henrik Ibsen's historical drama, "The Pretenders," to be given in a downtown theater about the middle of April, are progressing rapidly, according to the director, Charles M. Holt. "The Pretenders" is not only a play with a religious theme of intense interest, but is also a splendid historical pageant. Some forty "supers" are necessary to fill out the pictures. The two court scenes at the palaces of the rival kings are especially elaborate, as is also the beautiful scene in the church yard at Christ Church, Bergen. There are nine scenes in the plays, and new scenery must be painted for practically the entire play. Most of it will be in the form of "drops," to be let down from the "flies," so that the many changes may be made without the delay often incident to amateur performances. Mr. Holt has arranged with Professor Stromberg, of the University, to guide the cast in the pronunciation of the many Norwegian proper names in the play. A prominent Norwegian church man will also give assistance in the numerous religious ceremonies. The University Glee Club, under the direction of Carlyle Scott, will sing the splendid religious choral songs that are such an important element in the plays. The performance of "The Pretenders" is perhaps the most ambitious attempt at legitimate drama that has ever been made in Minneapolis, and well deserves the support of those interested in the best plays. The Carleton College Dramatic Club gave a very successful performance of "Trelawny of the Wells" before a crowded house at Ware Auditorium, Northfield, last Tuesday evening. The production was under the direction of Charles M. Holt. Alice R. O'Connell, of the oratory department, will be away on a reading trip in the southern part of the State during the first half of this week. Miss O'Connell directed the performance of "The Rose of Plymouth Town," given by the St. Louis Park High School last week. Pupils of Mrs. Charles M. Holt, at the Y. W. C. A., gave two plays and several readings in the Y. W. C. A. Hall last Thursday evening. Clara Theisen directed the performance.

MARY ALLEN.

Later Minneapolis News.

MINNEAPOLIS, Minn., March 23, 1912.

The Minneapolis Symphony Orchestra returned late Friday afternoon from its Eastern tour, and the same evening gave the last symphony concert of the season. The prolonged applause that greeted Mr. Oberholfer indicated the enthusiasm which Minneapolis feels for her own orchestra and conductor, and the pride with which she has followed every step of the successful Eastern tour. The program Friday evening included the Beethoven "Leonore" overture, the César Franck symphony in D minor, and the "1812" overture solennelle by Tchaikowsky. Katharine Goodson, the soloist, gave a masterly performance of the Tchaikowsky B flat minor concerto. In answer to persistently expressed wish for more on the part of the audience, she played delightfully Debussy's interesting "Arabesque." After Easter the orchestra will leave for its nine weeks' tour West and South.

The Philharmonic Club will sing "The Creation," Easter Sunday afternoon, April 7, assisted by Lucille Stevenson, soprano; Joseph Schenke, tenor; Horatio Connell, baritone, and the Minneapolis Symphony Orchestra.

Pupils of Jean B. Griffie appeared in recital at Bethany Lutheran Church, Wednesday evening. Those who participated were G. Brandenburg, tenor; Hal Griffie and Rasche de Lappe, baritones; Irene Wambolt, soprano; Melba Miller, contralto.

Clara Williams and Eleanor Poehler will be assisting soloists in the performance of "The Messiah" by the Choral Club, of Red Wing, Monday evening.

From the Minneapolis School of Music, Oratory and Dramatic Art it is reported that Signor Fabbrini, pian-

ist, will give a recital at St. Catherine's Academy, in St. Paul, the evening of April 10. The program for the regular weekly recital was presented Saturday morning, March 23, by Esther Jones Guyer, contralto; Aletta Jacobson, soprano, and Sumter Calvert, basso cantante, advanced pupils of William H. Pontius. Mrs. Guyer has a genuine contralto voice of rare quality, which she uses intelligently. He singing of "Die Lorelei" and "From the Land of the Sky Blue Water" was effective and musicianly. "The Parting Rose," by Pontius, was also done in commendable style. Aletta Jacobson has a pure lyric soprano voice, of extended compass. The "Butterfly" aria was beautifully presented, and the Henschel "Spring Song" brought out the beauties of the voice and displayed her natural musical intelligence. Sumter Calvert had not been heard before in Minneapolis. He has a rich toned basso cantante, and gave an effective rendering of all of his numbers. He was especially interesting in the French songs. Hortense Pontius-Camp and Gertrude Hull, of the faculty, and Mrs. Herman Abels, of St. Paul, were the accompanists. The program is appended: "Spring" (Henschel), Miss Jacobson; "Le Portrait" (Parkyn); "Banjo Song" (Homer), Mr. Calvert; "Die Lorelei" (Liszt), Mrs. Guyer; "One Fine Day" ("Madame Butterfly"), (Puccini); "Come Down, Laughing Streamlet" (Spross), Miss Jacobson; "Bitte" (Moszkowski); "Rolling Down to Rio" (German), Mr. Calvert; "From the Land of the Sky Blue Water" (Cadman); "The Moon Drops Low" (Cadman); "The Parting Rose" (Pontius); "As Through a Primrose Dell" (Spross), Mrs. Guyer. Advanced piano pupils of Signa Olsen are announced to give a recital early in April. Wilma Anderson Gilman gave the tenth interpretative recital in the school hall, Saturday, March 23. The subject was "Brahms; Schumann." The subject for next week will be "The Modern Russian School." Esther Jones Guyer, contralto, pupil of William H. Pontius, will appear in recital before the Schubert Club, of St. Paul, March 27. Advanced pupils of Giuseppe Fabbrini are announced to give a piano recital early in April. Harriet Hetland, of the dramatic department, will give a program of readings before the Merriam Park Study Club on Monday afternoon, March 18. Charles M. Holt is directing the play, "Hicks at College," which will be presented by the Northfield High School next Wednesday night. Alice O'Connell, of the dramatic department, is coaching the play, "Rose o' Plymouth Town," for the Barron (Wisconsin) High School. Miss O'Connell gave a recital in Barron last Thursday night. Alice Moe, pupil of Mr. and Mrs. Charles M. Holt, read at St. Charles' Church on March 17. Henrik Ibsen's "Hedda Gabler" will be presented by the dramatic students of Mr. and Mrs. Charles M. Holt in the near future. Signa Larson, who will play the title role, is said to be exceedingly good.

MARY ALLEN.

Harriet Foster Gives a "Portrait" Party.

Harriet Foster, who in private life is Mrs. John Buckingham Foster, gave a musicale and reception Thursday afternoon of last week, during which she exhibited a new portrait of her mother, Mrs. S. E. Pettee, the work of Carol Aus, a Norwegian artist. The picture is done in gray tones, in three quarter length. Experts consider it an excellent likeness of the handsome woman whose gray hair and carriage impart great dignity to the portrait. Other examples of Miss Aus' work were shown.

During the afternoon the hostess sang several groups of songs, delighting her guests, as usual. Miss Herbert, Mrs. Foster's niece, a talented amateur pianist, added to the pleasure of all by playing a number of pieces by romantic composers. The reception rooms were adorned with yellow tulips and white roses. The dining room was decorated with pink roses.

Among the guests were Dr. Daniel A. Heusch, Dr. and Mrs. R. A. Black, Mrs. Spencer-Brown, Mrs. George Hasbrouck, Dr. and Mrs. Trafford B. Salisbury, Mrs. Walter Gridwood-Mulliner, Elinor Marx, Charles Woodruff Rogers, Mrs. Lucien Clemens Jerome, Mrs. Albert B. Pattou, Mrs. A. A. McKay, Mrs. Silas L. Thompson, Mr. and Mrs. Kinsley Gould Martin, Elizabeth Harrington, the Misses Burger, Mrs. Elias Beach, Arthur Learned, Julia Moody, Charlotte Bingham, Anna Milo Upjohn, Helen Moody, Bertha von Zastrow, and Mr. and Mrs. Julian Street.

Mrs. Foster's "at home" took place at her apartment, 235 West 102nd street, corner of Broadway, New York City.

Artists at Whitworth College.

This has been an interesting season for Whitworth College, Brookhaven, Miss. The music department of that school presented, January 31, Maud Powell, the celebrated violinist, and on March 8, Cecil Fanning, who always inspires and charms, filled his second engagement there. Myrtle Elvyn is booked for April 3.

Fritz Kreisler played Brahms' violin concerto recently in St. Gall, Switzerland.

ST. PAUL

ST. PAUL, MINN., March 16, 1912.

Wednesday afternoon, at the regular meeting of the Schubert Club, members of the Thursday Musical, of Minneapolis, gave an interesting and short (complimentary adjective) program as their annual reciprocal offering. The program was opened by Jessie Weiskopf, recently returned from Europe, where she had been studying piano with Josef Lhevinne. She played for her first number the fourth movement of the Schumann sonata in F sharp minor, in which she proved herself to be a pianist of marked ability, having adequate technic, good understanding, and a surprising amount of power, which enabled her to secure a tone of great volume, though somewhat lacking at times in depth. The second number which Miss Weiskopf played, Strauss-Tausig "Nacht-falter," while taken at such elastic tempo that one's sense of rhythm was somewhat disturbed, was given on the whole a brilliant and able performance. Madame Staberg-Hall, the vocalist of the afternoon, gave an agreeable rendition of an aria from "William Tell" ("Dear, Shady Woods"). She was at her best, however, in a group of songs by Adolph Haag and Prince Gustaf, of Sweden, for in these were displayed the clear rich tones of her middle register, so much more resonant and lovely than the higher tones demanded in the Arditi "Parla" waltz, with which she closed the program. As an encore, Madame Staberg-Hall sang Hawley's "In a Garden." Lillian Nippert, a talented young violinist, played the adagio from the Spanish symphony by Lalo. Eloise Shryock and Marion Austin were the accompanists.

Marie Ewertsen O'Meara and Alma Florence Peterson were the assisting soloists this week at the Thursday afternoon organ recital by George H. Fairclough, at St. John's Church.

Mrs. John Wharry and Miss Wharry gave an afternoon musicale Friday, when Miss Wharry, accompanied by Mrs. Herman Abels, sang the following program: "Se tu M'Ami," Pergolesi; "Goline Gille," Brogi; "Canzone Veneziana," Brogi; "Starnachen," Brahms; "Sandmännchen," Brahms; "Mandoline," Debussy; "Il Niede," Bemberg; "My Lovely Celia," Higgins; "Phyllis Has Such Charming Graces," Wilson; "Moonlight Song," Cadman; "Aehd Wishes for the Cloths of Heaven," Fogel.

Paola la Villa, who, besides being the editor and compiler of some excellent organ books, has composed a number of songs, will have some of his more recent works presented at a recital in the near future.

MARY ALLEN.

Later St. Paul News.

ST. PAUL, MINN., March 23, 1912.

At the Saengerfest of the Northwest, which will be held in St. Paul July 24, 25, 26 and 27, about eighty-five societies are expected to be present, forming for concerts on two days of the Saengerfest a great chorus of twenty-five hundred persons. Marie Rappold and Marcus Kellerman will be the assisting soloists. A local chorus of about five hundred, under the direction of Leopold G. Bruenner, will sing Bruch's "Fair Ellen" and "Miriam's Song of Triumph" (Schubert), assisted by Katarina Arimond and Francis Rosenthal. It is hoped that it may prove feasible to have a large chorus of children participate in one of the programs of the Saengerfest.

Members of the St. Paul Symphony Orchestra assisted the Winona Symphony Orchestra in the third concert of the season last Tuesday evening.

Francis Rosenthal will be bass soloist with the Red Wing Choral Club, Monday evening, in its performance of "The Messiah."

An interesting program has been prepared for the last concert of the Choral Art Society at Park Congregational Church, Thursday evening. The society will be assisted at this concert by the following soloists: Jessica de Wolf,

soprano; Alma Johnson Porteous, contralto; Harry Phillips, baritone.

The St. Paul Symphony Orchestra leaves Monday morning for its five weeks' tour. Three soloists, Elizabeth Rothwell-Wolff, Marcus Kellerman, and George Harris, Jr., will accompany the orchestra. Soon after the conclusion of the tour Conductor and Mrs. Rothwell will sail for Europe to spend the summer.

Giuseppe Fabbrini, assisted by Otto Meyer, violinist, will give a recital at St. Catherine's Academy, Wednesday evening, April 10.

MARY ALLEN.

Dagmar deC. Rubner's Success.

Dagmar deC. Rubner, daughter of Professor Cornelius Rubner, of the Chair of Music, Columbia University, appeared with her father in a recital for two pianos in Pitts-



DAGMAR DE C. RUBNER.

burgh, March 8, under the auspices of the Art Society. March 22, she played similarly in the Play House, Washington, D. C., and April 12, she will give a solo recital in the latter place, under distinguished patronage. The coming Sunday evening, March 31, she appears as soloist at the concert, Metropolitan Opera House, playing the big Tchaikowsky concerto.

Miss Rubner, who is youthful, most graceful and accomplished in many ways, made her debut at Karlsruhe, Germany, playing the Schumann concerto, under Mottl. In this country she has had several fine appearances in Washington, Pittsburgh, Brooklyn and the metropolis, also doing exceptional recital work in connection with Professor Rubner at Columbia University. She is under the able management of Mrs. Sutorius. Following her appearance in Pittsburgh, a reception was given by the Art Society and the Columbia Alumni Association, over a hundred people attending; this was at Carnegie Hall Foyer. Miss Rubner is a composer also, and has dedicated songs to Mary Garden, Madame Namara-Toye, Claude Cunningham and Madame Loudon, wife of the Ambassador of the Netherlands. Excerpts from papers following the Pittsburgh appearances are appended:

Probably the most successful of the recitals given by the Art Society this year was that of Professor Rubner and Miss Rubner. . . . Four handed music was played, and the audience called for repeated encores.—Pittsburgh Post.

The recital given by Professor Rubner and his gifted daughter was one of the most enjoyable and satisfactory events of the present season, coming as something new almost unique. Both are pianists of rare ability, and their ensemble work is a true delight. Schmitt's "Variations" was the most ambitious number, and displayed most thoroughly the capabilities of the two performers.—Pittsburgh Dispatch.

Grace Anderson's Recital.

To demonstrate the art of accompanying Grace Anderson gave her third recital this season on last Friday afternoon. The recital took place at the residence of Mrs. H. Clinton Backus, 207 West Fifty-seventh street, and was attended by many music lovers. Mrs. Anderson has a large following both among professional as well as amateur musicians, who avail themselves of her art. Among the soloists who participated was a dramatic soprano, Edna Marione, who possesses a voice of extraordinary compass. Madame Marione sings with intelligence and musical feeling. She gave an aria from Gluck's "Iphigenie en Tauride" and a number of songs.

George Sweet, the famous baritone and vocal instructor, emerged from his studio to the delight of his auditors and sang with his superb art. A young violinist, Miss Enslow, showed considerable ability in a number of violin selections.

Mrs. Anderson accompanied also the selections given by the Anglo-Japanese actress, Madame Fuji-Ko.

A large audience attended the recital.

Opera in English is delightful—if it's opera—and if it's English!—New York Morning Telegraph.

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"Dr. Foght, I believe?" said the knight, enquiringly, to the short man with the tall reputation, who conducts the Mendelssohn Choir of Toronto.

"I don't blame you," answered the cryptic Canadian. "Blame me? What for?"

"For calling me Foght. That's the German way, I know. But I am a Canadian, you know, and we call it Vote, yes sir, Vote—votes for women, don't you know," answered the genial conductor.

The knight answered with a bow.

"Well, then, Dr. Vogt, will you be good enough to explain the Mendelssohn Choir to me?"

"Why? What has the Mendelssohn Choir done?"

"Done? Why, sir, the Mendelssohn Choir sang as no other choir ever sang in New York. That's what it's done," replied Don Keynote.

"Well, what about it? That's what we came to New York for," said the short man with the afore-mentioned antithesis.

"Yes, I know. That's the point. Now, sir, how comes it that this greatest of all republics cannot—"

"Excuse me," interposed the Canadian.

"Eh?"

"I say, excuse me?"

"What for?" asked the Don.

"The United States used to be the greatest republic in the world. But China, with four times as great a population and a million square miles more territory is now a republic," answered Dr. Vogt.

"You seem to be familiar with Chinese figures?"

"Yes. I study my laundry checks."

"Why don't you go to China and organize a monster chorus—a Confucian Choir? How does that sound?" exclaimed the knight.

"There's enough confusion there already," replied the conductor, sadly, with a far-away look.

"They certainly need to study harmony," replied Don Keynote with a feeble show of humor.

"Harmony is not possible on a Chinese scale," replied the serious one.

"Coming back to our original subject—you have not yet explained how it is that the Mendelssohn Choir—"

"You have not yet explained to me why it is that a second fiddle republic like the United States considers itself so important. Explain to me, please, why you people down here consider yourselves of more importance than Canada in the world," said the conductor, with a down beat fortissimo.

"Well, eh, why, eh—but don't you think this country more important than Canada?" inquired the Don.

"Certainly not!" replied the Canadian. "Why should I? Have you a more important choir than the Mendelssohn Choir of Toronto, Ont.?"

The knight shook his head.

"No, siree," continued the choral wizard, "we surpass you in Mendelssohnianism, to say the least."

"Oh, well—that's only one thing," said the knight, disparagingly.

"One thing! One thing!" exclaimed the little conductor, drawing himself up about as high as the near-diamond in the knight's shirt bosom. "I like that one thing! Huh! That's everything, isn't it? Besides, have you a North Pole?" he asked in triumph.

"No, I'll admit, there is no North Pole in this country," replied the Don.

"You measure everything by money," continued Dr. Vogt. "You pay your great local choral conductor and

Doctor of Music enough money to make a Canadian musician think himself a prince. And he tells you that ninety-nine per cent. of your musicians are incompetent to teach music. And yet you have the nerve to ask me, why is the Mendelssohn Choir? You want me to give up being one of the paws of the British lion and become one of the tail feathers in the American eagle. No, sir. The modulation is too abrupt. There is not a choir in existence that could make such intervals without at least one note of the chord being an enharmonic change merely. You understand me?" queried the Dr.

"I hear what you say," said Don Keynote, "but I am no nearer the solution of my problem than when I started."

"What problem do you refer to," asked the imperturbable Canadian.

"What! Haven't you followed me?" asked the knight in amazement.

"No, I am a leader," answered Dr. Vogt.

"Well, I want to know why it is that this greatest of republics—"

"After China," interrupted the visiting conductor.

"Well, then," continued Don Keynote, "why this second greatest republic, this most important musical center—"

"After Canada," again added the little man.

"Sir," continued the knight with a profound bow, "what will you have to drink?"

"I don't mind if I do," said the Dr.

"Don't mention it," replied the Don.

"Not in the least. And if ever you require a choir—why—"

"I'll not trouble you again," said the knight, "for there is such a thing as being meddlesome."

"Mendelssohn, you mean," said Dr. Vogt.

Leon Rains' Exceptional Talent.

The versatility of Leon Rains, the American basso of the Dresden Royal Opera, is shown in the extensiveness of his repertory. Following are some recent press comments from foreign papers:

Mr. Rains seems to have grown into the part of Mephisto. His intellectual and highly individual rendering of the difficult role has a superhuman, truly demoniacal character.—Dresdner Neueste Nachrichten.

Mr. Rains played in the "Contes d'Hoffmann" for the first time. As was to be expected, he was particularly successful in his characterization of the three fantastic demoniacal Hoffmann figures, for which he is particularly qualified by the timbre of his voice and his exceptional actor's talent.—Dresdner Anzeiger.

Mr. Rains' performance of the triple role in the "Contes d'Hoffmann" was excellent in every respect. Particularly worthy of note was his mask in the third tableau. The conscientious and intellectual artist is eminently qualified for the personification of the part of Miracolo, one of the most characteristic of Hoffmannesque creations. Certainly most of the spectators cannot fail to have been impressed by his markedly successful interpretation of the role.—Dresdner Journal.

Leon Rains has a finely trained voice of a distinct bass quality and the "coup de glotte" almost invariably met with in bass singers is here entirely absent. The well placed voice is thus capable of the finest shades of expression. Mr. Rains sang an aria by Handel and songs by Lalo and Pombauer in English, French and German. His tone had distinction and he sings with a grace and quiet mastery worthy of imitation. The public overwhelmed the singer with applause.—Prager Tageblatt.

The two celebrities of the concert were Kammeränger Leon Rains, well known to the visitors of the Bayreuth festival as an excellent Hagen. . . . Unfortunately Mr. Rains was very economical in his program. One would have liked to hear this sonorous, mellow voice sing more than a Handel aria and a couple of songs, and thus encores were repeatedly called for. It is seldom that one finds a bass voice capable of such intimate lyrical expression.—Prager Bohemia.

Kammeränger Leon Rains sang well known songs with great success. In his intellectual interpretation of Schumann's lyrical poetry he struck chords seldom if ever heard, and thus gave these popular songs a personal color.—Dresdner Nachrichten.

The principal event of the evening was undoubtedly the appearance of Leon Rains, kammeränger from the Royal Opera, Dresden, a singer possessed of a powerful, finely trained voice and great musical talent. By his rendering of Handel's aria, "Hear Me Ye Winds," and several songs in English, French and German, he quickly won the sympathies of the audience.—Prager Deutsches Abendblatt.

Leon Rains sang compositions for the most part French, with perfect noblesse. There are few bass singers who could risk singing delicate lyrics of this kind in the concert hall.—Dresdner Neueste Nachrichten.

Bauer Recital and Reception.

The teachers of the music department of the Kansas State Normal School gave a recital and reception on the afternoon of March 20 in Albert Gaylor Hall. Harold Bauer was the guest of honor, and gave a recital in the evening.

Carasa, the tenor, who was brought out by Oscar Hammerstein in New York, sang recently in St. Petersburg at the Conservatory in the second act of "Romeo and Juliet" and in the third act of "Ernani."

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Piano Recital by Gertrude Cohen.

Gertrude Cohen, a young lady from Los Angeles, Cal., who has been studying for a number of years past with Leschetizky in Vienna, and who has won favorable comment from European critics, returned to her native country recently and introduced herself in a recital at the Belasco Theater, New York, on Tuesday afternoon, March 19. The young pianist chose a program of huge dimensions, which she played in a very acceptable manner. She disclosed a warm and dulcet tone, a liquid touch, highly developed technic and an excellent understanding of the various composers. She was at her best in the Mozart fantasia in C minor, the three Chopin numbers (ballade, op. 47; nocturne, op. 27, No. 2; scherzo, op. 20, No. 1), the Brahms intermezzo, op. 118, No. 2, and rhapsody, op. 79, No. 2. After all, the real test of a pianist lies in the ability to play Mozart and Chopin, therefore Miss Cohen, having these qualifications, should win success. She also played Beethoven's thirty-two variations in C minor, Schumann's "Faschingsschwank," Leschetizky's "Etude Heroique," Debussy's "Clair de Lune" and "Jardins sous la Pluie," completing the program with Liszt's eighth rhapsody. The Leschetizky etude served as a splendid channel for technical display, nimbleness of fingers and delicacy of touch, while the Liszt rhapsody enabled her to demonstrate that she possessed power and speed as well as sentiment and poetic feeling such as is required by the Debussy abstractions. Miss Cohen was less satisfactory with Schumann, which is strange, because she interpreted Chopin and Mozart in most delightful fashion, extracting from the instrument a delicious tone, with which she clothed the melodies, surrounding them with a lovely and delicate fabric of harmonies, runs and arabesques. The recital was an evidence of real ability, founded upon true and well grounded principles through serious and conscientious industry guided by a master hand. That she will be well received in America is certain, for she is a player who has passed the embryonic stage and is now ready to deliver the message of art.

Success of a Mott Pupil.

Lydia Garrigue Ferguson (pupil of Alice Garrigue Mott) was encouraged by Marcella Sembrich to perfect herself as a singer, on account of her marked musical talent, and sweet, flexible voice. Miss Ferguson has been heard this season in several public concerts and many private musi-

cales. November 26 she sang to a large and enthusiastic audience at Cooper Union, New York. February 28 this young singer was heard in one of the series of concerts given by Rutgers College, New Brunswick, where she delighted her audience with "The Shadow Dance" from "Dinorah," and by her singing of English, French, German and Italian songs.

SCHIRMER BULLETIN.

Among the new songs issued by the Schirmer Bulletin, the following may be of interest:

"Triste ritorno" (R. Barthélemy), Franklin Riker; "To a Violet" (Frank La Forge), Claude Cunningham; "A Spirit Flower" (Campbell-Tipton), Ludwig Hess; "Remembrance" (Will Macfarlane), Paul Dufault; "She Walks in Beauty" (Franklin Riker), Franklin Riker; "Song of the Sea" (Franklin Riker), Paul Dufault, James Stanley, Earle Tuckerman; "At Parting" (James H. Rogers), Alessandro Bonci, Karl Jörn; "Ecstasy" (Walter M. Rummel), Oscar Seagle; "The Cry of Rachel" (Mary Turner Salter), Alexander Heinemann; "From a City Window" (Kurt Schindler), Heinrich Meyn; "To You" (Oley Speake), Marie Rappold; "Concita" (A. E. Stahl-Schmidt), Franklin Riker.

Arrangements of the opera, "The Jewels of the Madonna," are also among the new announcements, and so are some "Old Irish Melodies," by Arthur Whiting, and Edmund J. Myer's "New Books on the Voice."

Has Taught Music Forty Years.

Prof. B. M. McDowell, of 1338 Hunter street, Columbus, Ohio, completed his fortieth year as a music teacher Monday, March 25. He studied harmony, counterpoint and pipe organ under Dr. Eugene Thayer. Professor McDowell is one of the most successful teachers in Ohio, some of the most prominent teachers being his former pupils.

Professor McDowell has written about 1,000 compositions, which are published in Chicago, St. Louis, Philadelphia, and New York. His is a musical family, his wife having been a pianist in her girlhood. His son is J. B. Francis McDowell, organist of Central Presbyterian Church, Columbus, Ohio, and member of American Guild of Organists; his daughter, Amy Luella McDowell, is a concert pianist.

By accurate record, Professor McDowell has given about 90,000 music lessons.

Manuscript Society Program.

The program for the third private meeting of the Manuscript Society, of New York, to be held on Friday evening next, at the National Arts Club, 119 East Nineteenth street, is as follows:

Two pieces for piano.....Celeste D. Heckscher (Philadelphia)
Impromptu.
Valse Boheme.

Four songs for soprano.....Celeste D. Heckscher
Berceuse Pastorale.
The Norse Maiden's Lament.
Serenade.
Music of Hungary.

Five songs for soprano and baritone (MS.).....Clara E. Thoms
River Scenes—
Canoe Song.
Raft Song.
The Dawn.
Betty.
Morning.

Song for tenor (Ms.).....James P. Dunn
Annabel Lee. John Barnes Wells.
The composer at the piano.

Sing songs for soprano.....C. E. Le Massena (New York)
Im wunderschönen Monat Mai.
Du bist wie eine Blume.
Nachtlied (Ms.).
Mon Amour.
Reproach.

Two songs for soprano and baritone (Ms.).....Clara E. Thoms
The White Rose.
Mont Cole and Olive Coveny.
The composer at the piano.

The committee members of the Paris Comédie Française, under the presidency of Jules Claretie, recently had a rather important meeting, at which it was decided that the new ceiling, painted for this theater by M. Besnard, shall be put in place during the summer of 1913 and that for this purpose the house shall be closed for three months commencing July 1, 1913.

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London, England, March 14, 1912.

Much interest centered in the first performance of Sir Edward Elgar's new imperial masque, "The Crown of India," which was presented at the Coliseum, March 11, under the baton of the composer. In all truth there is nothing to it musically. Sir Edward Elgar has not the theatrical perception, he does not know the genre. The Elgar mode of musical expression lacks all suggestion of the sensuous charm of sound. The incidental music to the masque shows the symphonic writer at the mercy of a small orchestra. Of economy of effects he knows nothing, how to distribute the parts within a limited orchestral framework is beyond his compass of thought, and so the gaps of futility abound. The spectacle itself is a gorgeously staged series of pictures, which would seem to offer exceptional opportunities to the musical imagination. The opening tableau represents a temple, "typifying the legends and traditions of India. At the back is a view of the Taj Mahal at Agra. In front of it and occupying the entire scene is a semicircular amphitheater of white marble, its boundary defined by tiers of steps at the summit of which is a semicircle of sculptured and fretted seats of marble, for the Twelve Great Cities of India—in the center being a wide throne of marble for India herself. The names of the cities are inscribed on the plinth beneath the seat of each. The semicircle is broken by ornate archways, from which flights of steps lead down and off. Through these the various processions make their entrance." During the playing of a musical prelude there is a series of changing lights on this scene, after the Reinhardt manner of lighting, and which adding to the aesthetic value of the picture makes all the more apparent the baldness of the music. As the various characters enter—which constitute twelve important cities of India personified by twelve maidens in the national Indian costumes, mogul emperors, courtiers, soldiers, attendants, pages, natives, etc., as the program stated, and including St. George, in a magnificent gold armor with an electric aureola (the battery hid by the armor), Lotus, a herald, and others—the music is of the ceremonial march order, strongly reminding one of the composer's "Pomp and Circumstance." Then there is a Nautch girl's dance to music which would be attractive if it had greater rhythmic impulse, and a song in praise of India, which appeared to be very difficult, judged from the vocal and singable standard, and also one that was not sufficiently dramatic, for the character of the verses. A long interval free from music followed, an interval devoted to a long imbroglia between the cities of Delhi and Calcutta, with India chiming in now and then in somewhat strident tones. This whole scene is rather vulgar, and that is perhaps why Sir Edward Elgar left it severely alone. But when Delhi marshals in her

emperors and other great ones from out the mighty past to support her claims to precedence, then one hears the most impressive music in the whole work, in this "music for the mogul emperors." This scene is all very reminiscent of the "see the conquering hero comes" scene from the second act of "Aida," and its triumphal march by Sir Edward Elgar is the best number in the work, the best theme and the best orchestrated. Later, when Calcutta orders her claim to first place by bringing in the East India Company, the music wanes in its strange company. St. George has a good song, in which he refers the malcontent ladies, Delhi and Calcutta, to the arbitrament of the King-Emperor, and again in the song "The Rule of England," a patriotic song on the glory of the flag of England. The second tableau is a scene "symbolical of the Durbār. At the back, a distant view of the city of Delhi. A flight of steps runs across back of scene, down which processions come and enter. To left is set an imperial pavilion, and upon a dais of four or five steps beneath it are placed the thrones and footstools for the Emperor and Empress. To right is a semicircular dais, set up and down stage at the summit of three or four steps." The scene is bathed in sunlight, and there is flourishing of trumpet tones, a processional march, and India enters at the head of her cities and followed by her mogul emperors, etc., addresses their imperial majesties, lays her homage at their feet, kisses the scepter, leads down to the dais her two cities, Delhi and Calcutta, and the King-Emperor proclaims Delhi to be his capital, crowns her with a wreath of lotus blossoms, and then all the other cities, including Calcutta, pay her homage. The music through this prolonged scene is, in its very character, superfluous. Lacking the dramatic instinct a composer can do little or nothing with a series of changing pictures such as the above. Sir Edward Elgar is pre-eminently the reflective musician, and that means that he is the direct opposite of the dramatic. If he had command of the musically pictorial art, or the illustrative type, either one would answer the purpose if it was desired to have music. And also, it might be said that a musical Orientalism was demanded with so much Oriental scenic display, while Sir Edward Elgar's music is absolutely free from all but the pure diatonic in mode of thought and manner of utterance. The work ends with "God Save the King." It is one of those great, big, pompous, popular, Philistine shows, gotten up to impress the masses and decoy the classes. Nevertheless, there was opportunity for the illustrative and the dramatic types of modern music, which was missed by the composer selected for the work. The cast was as follows:

India Nancy Price
St. George Harry Dearth
Agra Marion Beesley

Delhi May Leslie Stuart
Calcutta Evelyn Kerry
Benares Sybil Etherington

The two singing parts are Agra and St. George. In the former Marion Beesley acquitted herself with much success; and Harry Dearth, in the former, proved again his possession of a very excellent and resonant baritone voice. There is a great deal of declamation in the work, and the elocutionary efforts of the ladies to whom the lines were allotted was, if one allows oneself the privilege of the unvarnished truth—atrociously bad.

Oscar Hammerstein is leaving today for Paris, where he will remain a week or ten days and complete negotiations for further additions to his repertory and list of singers. Though nothing definite has come of his considering the giving of Mascagni's "Isabeau," it may, however, have its first hearing at the London Opera House.

On Wednesday evening, March 13, Balfour Gardiner gave the first of his series of four choral and orchestral concerts announced for this spring season, at Queen's Hall, with the London Choral Society and the New Symphony Orchestra. The entire program was constructed of English compositions by contemporary composers. All the compositions were illustrations of various literature, or of literary thought versus musical thought, with the exception of Delius' dance rhapsody, which, written on the basic material of two dance themes, showed what a fine workman Delius is. As the program notes stated: "They," these two dance themes, "are used with every conceivable variety of device, rhythmic, dynamic and harmonic; indeed, apart from the introduction, the whole work consists of nothing but the successive presentation of the two themes and their pendants in different guises." All of which is quite the truth. The opening number on the program was by Arnold Bax, a choral number for two sopranos, chorus and orchestra, written to Shelley's "Prometheus Unbound." The Delius number came next, and then two compositions by Percy Grainger, entitled an Irish tune from County Londonderry and "Father and Daughter," the latter a setting of a dance tune from the Faero Islands (Scandinavian). These two compositions by Mr. Grainger (he had three others in the second part) were the most attractive on the program. They are musical, first; they possess a freshness and spontaneity of thought; and the workmanship is clearly but the means to a clearly proclaimed exposition. Mr. Grainger conducted these two, and made a more than favorable impression as a wielder of the baton, besides having to repeat the dance tune number. The "Irish tune" is a very lovely melody

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(from a collection of Irish folk tunes), and is for unaccompanied mixed chorus, without words. It was the one work of the evening of the aesthetic in value. Mr. Grainger's other compositions were settings of three Kipling numbers: "Morning Song in the Jungle," "Tiger! Tiger!" and "We Have Fed Our Sea for a Thousand Years." The latter is one of those huge all join in the chorus hymn tunes; the second one, "Tiger," like the "Irish tune," gives more than a hint of the real creative genius of the composer; but the first named, the jungle song, is quite ordinary. Kipling is not the poet to inspire pure musical thought, an aesthetic mood, or the lyrical sense. One might dispense with the aesthetic mood, if the actuality of the musical setting struck rock bottom truths, but in Mr. Grainger's settings there was nothing that was self evident, musically, and much that jarred in the poems themselves in their so close proximity to the lyrical sense with which they have no affinity. Balfour Gardiner programmed his ballad for chorus and orchestra entitled "News from Whydah" (a first time performance). The poem is by John Masefield, but it is a copy after the Kipling style, with all the rough angles which no music can gloss over. It shows good workmanship, but that is nothing in a musical composition. The world is full of skilled workmen. Ninety-nine out of every hundred musical compositions are simply examples of skilled labor. And all these composers are just as much the skilled laborer out of work and out in search of employment as the manual day laborer who walks the streets day in and day out. There is an overproduction somewhere, and a lack of creative ability. Construction is not creation, and this constant concert giving of programs compiled, constructed, manufactured and built up of all kinds of ready made material, tends to create a great Philistinism in musical art and undermine the general appreciation and understanding of all classes. Good workmanship alone is only forgivable in a young man like Percy Grainger, who, making his debut as a composer, is satisfied to present finished workmanship. But it should end there, and not be, as in the ninety and nine referred to, the beginning and the end. The program ended with "The Baron of Brackley" ballad for chorus and orchestra, a first time performance. The composer, a Mr. Bell, principal of the South African College of Music at Cape Town, wrote to Mr. Balfour, as stated in the program: "The poem is, of course, a traditional border ballad, though, it seems, a little known one. What appealed to me most was the almost brutal directness with which its tragedy is told, and the way the atmosphere, the dark savage loneliness of the border country, is conveyed by the simplest means as far as diction is concerned. I have tried to express this in the music, but that should speak for itself." One may safely state that there is no question but that Richard Strauss has been and is a bad example to other modern composers. If he selects all kinds of disagreeable subjects for musical delineation, why not they? Why not? But, whereas he, a true spirit of his age, gifted with great creative ability, grasps the essentials of life as he finds them expressed in the ethical, religious, national and personal strife, disturbance, anarchy, cruelty, crudity and general uncouthness, and transmutes it all into sound, creating his great panoramic orchestral dramas, in which like recognizes like, thereby calling him great, which he is, great in the day of his own age, though he may not be great in the next, those who merely borrow the Straussian ideas, study the formula and then begin to manufacture on their own account, have nothing, nothing whatever to give. For if they possessed the creative gift they would scorn to borrow. And they would not need to do the borrowing act. A great musical alchemist is Richard Strauss, but his army of followers are nothing greater than skilled laborers.

Emil Sauer gave his only London recital of this season at Queen's Hall, March 12. Mr. Sauer's program opened with the Brahms sonata in F minor, in which his marvelous technic and his clear intellectuality brought out all the beauties of his wondrous work. Following this came the Schumann fantasia, and again the command of tonal nuance and whimsically poetic charm of the pianist's reading of this work proclaimed him the master of interpretative skill as well as of that of technic. A group of Chopin he played with exquisite elegance, and in a group of his own compositions, "A La Valse," "Vision" and "Moto perpetuo," one heard three tremendously effective pianists; etudes, played with faultless facility. Liszt's "Ricordanza" and the E flat Hungarian rhapsody also figured on the program. It is said that Mr. Sauer will retire from the concert platform after this season.

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after a hard struggle, are eloquent in their gratitude for the impetus given to renewed effort by an exhortation to perseverance delivered at a critical moment by this deli-



FRANCES ALLITSEN.

cate looking woman. With but little strength to execute for her own benefit the splendid ideas that ever throng in her mind, she is yet constantly on the alert for the good

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of her associates, votaries of whatever branch of art. Indeed, so keen is her desire for their advancement that it sometimes falls to the lot of her intimates to act the part of the disagreeable "candid friend" and point out forcibly the desirability of her husbanding her energy in order to bestow it undiminished on her own contribution to art's glory. But, however grateful for appreciation of her achievements as composer, Miss Allitsen would probably regret enforced restriction even on behalf of the class of writing with which her signature is chiefly associated, for she has been heard to say of herself, "It is the great drama of life, the 'mighty volume of the world,' that stirs and fascinates me at every turn, and that I long to express in music."

Accompanying is a snapshot of Muriel Little and a group of her pupils. Taken outside the Leipsic Opera House, which the tourists visited during their recent trip



MURIEL LITTLE AND PUPILS.

to the Continent. From left to right: Muriel Little, Daisy Dewar, Stella Smith, Isobel Palmer, Nelly Chapman, and Nora Blofield.

Busoni, the master pianist, gave a recital at Queen's Hall this afternoon, when he elected to be heard in the following program:

Sonata in B flat minor, op. 103 (Hammerclavier).....Beethoven
Sonata in B minor.....Liszt
Four Ballades.....Chopin
Variations on a theme by Paganini.....Brahms

Busoni is superb in the interpretation of the humanities as recorded in the pianistic literature of the great masters. In any one of the Chopin ballades, the Beethoven Hammerclavier, the wonderful Liszt B minor sonata, life pulsates, and each composition is an exposition of phases, few and many, of the interests, loves and hatreds that go to make up the sentient being existence. And Busoni has the sympathetic perception and the technical command to reveal, instruct, and fascinate, in his marvelous re-creations. His is the art of piano playing brought to the highest acme of perfection in the exact, the perfect balance of intellect, feeling, and mechanical proficiency. He presents the vista masculine free from the effete, the decadent, and the over emotionalized.

EVELYN KAESMANN.

Concert of Northern Music.

At the New York Conservatory of Northern Music, 13 East Thirty-eighth street, the third educational concert of the faculty was given last Sunday afternoon. The following program was rendered:

Spring Song.....Melartia
Romance (Finnish).....Merikanta
Inga Hoegsbro.
The Great White Flock (Norwegian).....Grieg
Two songs from Bertrand de Born (Danish).....Heise
Drei Wanderer (German).....Hermann
Eros (Norwegian).....Grieg
Sailor's Life (Danish).....Bechgaard
Holger Birkerod.
Overture, Elver hoj.....Kuhlan
(Introducing Danish national hymn)
Misses Hoegsbro and Caspere.

There was an enthusiastic audience present, and the applause was well deserved.

Miss Hoegsbro, the director, spoke of the success of the concerts, saying in part:

"It has given me a great deal of pleasure to see such a large audience at these concerts, for it shows the increasing interest the New York public has taken in this new music, which I have presented to them through native born artists. New music—I mean new in this country—and, as I believe, the music which in the near future will captivate not alone the New York public but of America.

"After having made this music a life study and being born a Scandinavian myself, I decided to open a conservatory in this city, where this music, besides all the classical, could be taught by native born artists, and also give concerts to show the American public what hidden treasures of this kind of music are found in the far North—music so wonderfully appealing to the natives who daily are surrounded by all the grand elements of nature and which are so sincerely expressed by the great dead and living creators of music.

"This music, so wonderfully sad and mournful, mysterious, religious and melancholy, great, dramatic, passionate, deep, still so sweet and tender, lyric and poetic—all expressing the natures of these countries and their inhabitants.

"The faculty of my conservatory, whom I have introduced to you this season, as you have heard and seen, are all public artists and excellent teachers, the very best I have been able to gather together in the city, as there are comparatively few to be found here.

"Holger Birkerod (the eminent Danish baritone), head of the voice department, of whom the Scandinavians are very proud of being able to rank among their greatest artists, and I have decided to give two or three concerts in the new Aeolian Hall next season with different assisting artists, if a sufficient number of subscribers and patrons can be found. The price will be \$3 and \$2 for one series tickets. I want these concerts to reach not only teachers, students and musicians, but the general public, and I kindly ask you all to make it known to your friends, helping us in gaining the interest of the public for this beautiful music, which is known all over Europe, but has not yet reached its place in the musical life of America.

"Whoever is interested will kindly hand their names and addresses to the secretary, or send to 13 East Thirty-eighth street before June 15."

Henschel in London Until End of June.

Dr. George Henschel will remain in London until the end of June. Much of his time is taken up in coaching. After June he will go to his home in Scotland, where he will accept only a limited number of pupils.

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U. S. Kerr Meets with Favor.

When a singer invariably meets with favor, it is a sign of ability as well as an indication of a fine and ripe art. Whenever U. S. Kerr appears, there is this one verdict, and it is not surprising, therefore, that the press, audiences, and all associated with his recitals should desire to express gratification and pleasure in warm terms. On March 12 Mr. Kerr was heard in Youngstown, Ohio, and so completely and thoroughly demonstrated the vocal art as to win the favor of all. The local papers said:

The program was selected well to display the capabilities of the singer's voice. All his numbers were sung without manuscript—an achievement to be noted, since the compositions he chose are all difficult.

"Rolling Down to Rio" (German) was the artist's first song to capture favor, after which "The Land o' the Leal" (Scott) elicited the appreciation it always does when well presented. Another number well received was "To Horse, to Horse" (Stephens). The most appreciated selections were Beethoven's "Die Ehre Gottes" and the "Toreador Song"—Youngstown Telegram, March 13, 1912.

Mr. Kerr presented the entire program, saving it from any suggestion of monotony by the widely varied coloring of his numbers and his equally varied interpretations. In every number his magnificent voice, of an individual quality that makes it splendid, met the requirements of interpretation with a facility for which he is noted. Foremost critics have compared Mr. Kerr to David Bispham. Worthy of especial mention were the "Evening Star Song" from Tannhäuser, Mrs. Beecher's "My Star," which was an exquisite rendition, and Bizet's "Toreador Song" from "Carmen," for which he received storms of applause. Mr. Nelson's accompaniments were satisfactory.

A large and exclusive audience enjoyed the recital, and mention of a return visit was made.—Youngstown Daily Vindicator, March 13, 1912.

On April 22, Mr. Kerr is to sing at Meadville, Pa., and on April 24 at Canton, Ohio.

Chicago Enjoys Flonzaleys.

Among the many remarkable press tributes received by the Flonzaley Quartet on its present American tour the following from leading Chicago critics are of especial interest:

A spirit of refinement and unflinching beauty made the playing of the Flonzaleys a miracle of fantasy and sympathy. . . . Such music demands standards of ensemble which no other chamber organization now playing in America can advance.—Chicago Tribune.

The Flonzaley Quartet is in certain respects the most excellent of all ensemble organizations heard in the United States; for in addition to its qualities of fine ensemble the quartet makes much of other qualities that mean everything to a listener who has a soul for beauty and emotion. It is, indeed, the very remarkable fervor and the moving power of poetic suggestion in the playing that cause the work of Adolfo Betti and his colleagues to stand out with so much charm.—Chicago Record-Herald.

It is not often that one can so unreservedly indulge in enthusiastic praise as the performance of the Flonzaley Quartet merits, for it is hardly possible to imagine a more perfect mechanism used with more exquisite skill. . . . Their playing sounds like that of one person only; there is such exact understanding between the four men that all the subtle shadings in tempo are executed as by one. . . . The tone quality of this quartet is something to wonder at. Its loveliness is charming. In the pianissimo it has body and is of the softest texture, and the fortes are vibrating but never hard. The amount of variation between the two extremes is amazing, while each instrument brings out its song, becomes prominent when it should and then subsides. This great art was brought to bear on the works played, and the result was a performance on which one could exhaust all one's superlatives.—Chicago Inter Ocean.

Oscar Seagle to Sail April 6.

Oscar Seagle, the American baritone, will sail for Paris April 6, on the Olympic, to resume teaching at his villa, 17 Avenue Mozart. He will continue to work through the summer, as there are a large number of pupils awaiting his arrival.

One of the most remarkable and sensational successes of several seasons was that obtained by Oscar Seagle this year in America. His recital at Carnegie Hall, New York, which was reviewed in these columns, gained for him instant recognition and the highest praise from the foremost New York critics. The same is true of his recital in Chicago. The critics are almost universal in praising the beauty of his voice, his wonderful technique, voice control and his art. Although this is his first season in America, he is an established favorite. Among his Western dates was one with the St. Paul Orchestra and another with the Minneapolis Apollo Club, in both of which cities he was most warmly received. He sang in the leading cities of the South, New Orleans, Atlanta, Nashville and the Texas cities. In the East, besides his public work, he sang at many private musicales in New York and Washington; among others at Mrs. John and Edward McClain's, Mrs. W. K. Vanderbilt, Sr.'s, Mrs. Perry Belmont's, Mrs. A. M. Huntington's, Mrs. Ledyard Blair's, etc., and at the White House.

CLOSE OF OPERA IN PHILADELPHIA.

Philadelphia's regular season of grand opera (Chicago-Philadelphia Company) closed at the Metropolitan Opera House in that city last week, with "Aida" on Monday evening, "Jewels of the Madonna" on Wednesday afternoon, and "Louise" Wednesday evening. The Metropolitan Opera Company will give two special performances in the Metropolitan Opera House, Philadelphia, April 18 and 19, "Bohème" and "Aida."

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WASHINGTON

The Kenesaw Apartment,
WASHINGTON, D. C., March 16, 1912

The recent recital by the French pianist, Felix Garziglia, at the Columbia Theater, was of the highest class and thoroughly enjoyed by those present. Mr. Garziglia is a prize winner of the Paris Conservatory and for the past few years has been a resident of Washington, where his fine musicianship is too rarely displayed. The program was most attractive and afforded no difficulty to the artist.

At last Washington is to have at least a taste of opera with a fine cast of artists in "Aida" and "Natoma." The date is Saturday, March 23. The advent of the Philadelphia-Chicago Opera Company at this time should further the cause of Mr. Aronson in his effort to establish a national opera right here in Washington, the only logical place for it.

The visit of Helen Donohue DeYo in New York the past week has caused a great deal of uneasiness in St. Margaret's Episcopal Church congregation, where she holds the position of solo soprano. The fact is, that Mrs. DeYo has the voice and qualifications for the very highest character of work, and the reception accorded her by managers and organists in New York (several definite offers being made her) will probably cause her to spend next year in New York or Paris, though her contracts will not allow of a change for the present.

The success of the concert tour of Clarine McCarty, pianist, calls for special comment, as the young musician, after her return from Europe, where she studied piano under Scharwenka, arranged and satisfactorily carried out this Southern tour on her own initiative. Some fifteen or twenty recitals were given in Maryland, Virginia, North Carolina, Florida and Tennessee. Miss McCarty's press notices were most grateful, the Roanoke, Va., Press stating: "Her playing of Leschetizky's difficult transcription of the 'Lucia' sextet was especially good."

At the next meeting of the Friday morning Club, Clarine

McCarty will play two numbers of the "all American" program now being arranged by the club's officers. Miss McCarty's numbers are by Arthur Foote.

Anna Brett, contralto of the Ascension Church, has resigned her position, to accept one as soloist at Foundry Methodist Church. Miss Brett's fine voice has been heard in most of the prominent churches and also in concert and recitals of the Rubinstein Club, Mrs. A. M. Blair, director.

Ethel Tozier, pianist and composer, is in New York for a few days on business connected with her coming Western tour.

Thursday, March 14, a delightful musicale was given at the home of Mrs. Colvin Livingston, when Mrs. Warner Gibbs, soprano, and Ethel Tozier, pianist, were the artists heard.

The musicale arranged for the President, following the dinner given by Mr. and Mrs. John R. McLean on Thursday, March 14, was most delightful and satisfactory to all concerned, Madame Gluck and Signor Sammarco being the artists engaged, the former from the Metropolitan Grand Opera Company and the latter from the Philadelphia-Chicago Opera Company.

Mrs. Huron Lawson (née Kaspar) was hostess at a musical tea on Sunday, March 10, for the Music Study Club, an organization of young and enthusiastic musicians and students.

The appearance of Miss Rübner and Professor Rübner in piano recital at the Play House, Friday, March 22, will be awaited with interest not only on account of the long list of patronesses from among the leaders of Washington's society, but on account of the high esteem in which Professor Rübner is held, and the brilliant talent shown by Miss Rübner in her recitals at private homes here in Washington.

DICK ROOT.

New Tribute to William C. Carl.

When William C. Carl, direct from his studies with Alexandre Guilmant, in Paris, applied for the position of organist at the "Old First" Presbyterian Church, New York, twenty years ago this month, the only instrument heretofore used in that church was a tuning fork. With the appointment of Carl to play at the first organ installed, began a great work for the advancement of ecclesiastic music in the Protestant churches of this country. Readers of THE MUSICAL COURIER have been kept well informed about the free organ recitals which Mr. Carl has given at the "Old First" during the past two decades. Also, many of the musical programs given at the special Sunday services have been published in these columns.

The choir of the church is made up of sixteen solo voices; in the past twenty years all the great masters of music from Palestrina and Bach to the present day composers have been represented, and one may truly add, so frequently represented, as to become as familiar to the congregation as they are known and loved by the musical fraternity.

As THE MUSICAL COURIER recorded last week, the anniversary concert in celebration of Carl's long service at this church took place Monday evening, March 18, with Mary Hissem de Moss, soprano, and Francis Rogers, baritone, as the assisting soloists. It was the one hundred and forty-sixth in the series of free concerts, but there have been many other recitals devoted to oratorio, etc., with lectures preceding the performance of the musical illustrations.

The program of the jubilee, Monday night, included a "Jubilate Deo," by Dr. Alfred J. Silver, and an organ prelude by Theodore Dubois, both dedicated to Carl. Other composers who have honored this artist by dedicating works to him are Guilmant, the master; Salome, Gigout, Bonnet, Deshayes, Renaud, MacMaster, Clausmann, Lotet, Selby, Hollins, Wolstenholme, Callaerts, Lemare, Rousseau, Baron de la Tombelle, James H. Rogers, G. Waring Stebbins and Gustav Hagg.

The music played by Carl on this anniversary was typical of his average program—a Bach fugue, Guilmant's first organ symphony; an andante by Haydn, which is known as the "Clock" movement; the Handel "Largo"; Bonnet's "Variations de Concert"; the toccata from Widor's fifth organ symphony; the charming "Spring Song," by Borowski, and a finale by Lemmens. All of these numbers were performed with the masterful

virtuosity and beauty of tone which have established William C. Carl as one of the great organists of the world.

Mr. Rogers sang "Love Me, or Not," by Secchi; "Lungi dal caro Bene," by Sarti, and the rousing "Invictus," by



BUST OF BEETHOVEN PRESENTED TO WILLIAM C. CARL BY "OLD FIRST" PRESBYTERIAN CHURCH, NEW YORK.

Bruno Huhn, which the composer wrote for this scholarly and artistic singer, whom it is always a treat to hear.

Madame de Moss sang in the correct oratorio style "Oh, Had I Jubal's Lyre," by Handel, and later gave two songs, "Longing," by Louis Victor Saar, and the popular "Spring Song," by Becker; both singers were accompanied on the organ by Carl.

The accompanying photograph, taken in the chapel of the church, is a view of the bronze bust of Beethoven which was presented to Carl after the concert. Speeches were made by the Rev. James Alexander McCague, as-

sistant pastor of the church; Dr. Robert Mackenzie, one of the trustees of the University of New York; Col. Charles H. Olmstead; James Girvan and F. Gustav Kindlund, members of Session. The anniversary concert was attended by over 1,000, and the reception following by several hundred members of the church, all of whom personally congratulated the organist on his glorious work for music in the community.

Monday evening of this week (March 25), Carl gave a Wagner program at the church, assisted by Effie Stewart, soprano, and William Filson, baritone. A report of this concert will be published next week.

Kortschak with Thomas Orchestra.

The Chicago press said as follows regarding Hugo Kortschak's appearance with the Theodore Thomas Orchestra:

Easily the feature of the concert was Mr. Kortschak's appearance as soloist. His successes have been cumulative. This latest performance was a spontaneous ovation which he may treasure in his memory. He gave good provocation for excitement. His technique has the clarity, the ease and agility for such taxing playing as the classics oblige; his interpretive instincts are toward refinement; his tone—never lovelier than yesterday—is a flexible tone, with variety in its shades, with the range from exquisite pianissimo to sonorous fortissimo without roughness. These three graces of Mozart playing are rare enough. Mr. Kortschak joined with them his own sense of lyric expression, his unusual fertility of invention in clothing slight detail with its own individuality, and the whole he held to the formal line of Mozart interpretation with his characteristic authority and rapt sincerity.

In short, this department has no hesitation in declaring that such virtuoso work—not tricky, showy virtuoso work, but the work of a virtuoso who is also a true musician—is exceedingly rare in our seasons. Here, too, is one who does not subscribe to that gospel of "orchestral routine ruining a man's solo playing." Surely he need not.

A few points were noted down during the performance. One was the soloist's command of the G string even to heights generally painful to the ear. The clarity and precision of his "double stopping" was also an item. The cadenzas were brilliantly, yet not extravagantly done. The melody playing of the slow movement was exquisite in phrasing and in tone. The rondo was a rarely graceful reading, with enough rubato in places to be expressive without impudence to the Mozart spirit.—Inter-Ocean, March 23, 1912.

Hugo Kortschak played the violin concerto in D major, No. 4, in a masterly manner, with a fire and feeling that got right at the heart of the thing. There is nothing more taxing to the skill of the player than the perfect clarity of Mozart, which sounds to the listener as though it were so simple that it could be done no other way, yet in point of fact commands an imagination and technical control of the very highest order. In some kinds of music the thought is so complex that to the average listener it would not make any essential difference what note was played, one sounding as likely to be the right one as any other, but not in Mozart. There almost anybody can follow the line of the thought which must come out clean cut, or show itself to all as hopelessly muddled, and Mr. Kortschak brought it out with a distinctness that made all clear, yet had no trace of pedantry, as of one content just to play the notes.

The notes with him had to come clear in order to give the quality Mozart intended, but it was the thought back of the notes on which his whole mind was intent. He even made the two cadenzas, especially the first one, interesting by the vigor and intensity of his reading, and the man who can do this with the cadenza of a violin concerto has little more to learn.

The closing rondo was not in itself so attractive musically, but the slow movement had great charm. Mr. Kortschak approached the music with an open mind to play it not as though it were over a century in age, but to put himself into the feeling of it as a new work just written. This gave it a freshness that made it vital even if it took a liberty or two with the traditions. Fortunately out here those snowy bearded old traditions do not wag their heads with any great potency, trying the artist in hard and fast rules, which condition we hope will not obtain here at least in our time. Mr. Kortschak received the hearty applause that was his due and responded with an encore.—Post, March 23, 1912.

Refinement and joy in pure melodic beauty was Hugo Kortschak's reading of the same master's D major concerto for violin. Except for the remarkable performance of Mr. Zimbalist it was the most distinguished example of the violinist's art that has been set forth in these concerts this season.

The wondrous placidity of the Friday afternoon audience caused the symphony to be accepted with a reticence entirely incommensurate with the high standards of interpretative art represented in its performance. But the magnetic art and personality of the soloist overcame this disadvantageous condition to an extent that earned him hearty applause at the conclusion of each division of the work. He was obliged to give the customary encore, presenting the B minor gavotte from one of the Bach violin sonatas with delightful clarity and precision.—Tribune, March 23, 1912.

In the Mozart violin concerto Hugo Kortschak, the Bohemian second concertmaster of the orchestra, scored a most successful appearance. He played with technical surety, with musical insight and with fire and dash. He had to respond to the usual encore with the B minor gavotte of Bach, which he performed with sharp, rhythmic accent.—Chicago Examiner, March 23, 1912.

Fay's Violin Solos Please.

A young American violinist of great promise is William Fay, who made his initial bow as a soloist during the present season. He appeared at several concerts, acquitting himself most creditably. On March 15, his playing at the Methodist Church on West 104th street, New York, created quite a furor. Among his successful numbers were Dvorák's "Humoresque" and Cui's "Orientale." He also has been engaged for the Easter services at the Church of the Holy Innocents, on which occasion he will introduce a new violin composition by Bredt.

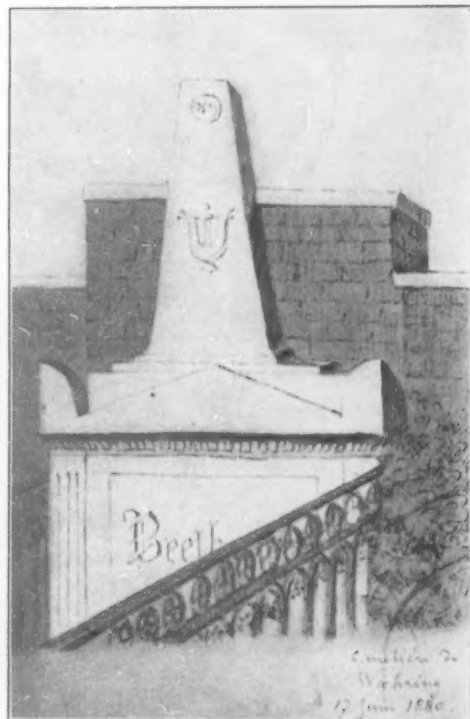
Young Fay is very enthusiastic about Victor Kűzéló, with whom he has studied many years.

VIENNA

[Music students arriving in Vienna may call upon The Musical Courier correspondent for all necessary information. All artists wishing their Vienna concerts mentioned in this paper are requested to see that the correspondent receives tickets for the same.]

BUCHFELDASSE 6,
VIENNA VIII, March 6, 1912.]

In the seventh Abonnement concert of the Tonkünstler Orchestra, Fritz Kreisler played the fifth violin concerto of Mozart with all the charm and delicacy that this work requires. Unfortunately, he did not take pains to keep his violin in tune, which often sadly marred the effect. He received the ovation usually accorded artists of his high rank. Concert Director Oscar Nedbal directed the orchestra in Bruckner's seventh symphony and Jean Sibelius' "Karelia" overture, which was heard for the first



BEETHOVEN'S FIRST TOMB IN VIENNA.

time here. He is steadily forging to the front as a conductor and raising the standard of the orchestra as well. His readings are always broad and masterly, with delicacy of musical perception for fine effects. Especially was all this noticed in the orchestra's accompaniments to Eugene Ysaye's concert. Viotti's violin concerto in A minor, No. 22, Ernest Chausson's "Poem," Saint-Saëns' "Havanaise" were the first three numbers and were performed with the mastery of the instrument and poetical feeling always displayed by this famous artist. He sways the audience as he wills. Pablo Casals assisted in the last number, which was a Brahms concerto for violin, cello and orchestra. This was a fitting climax to the excellent program. Casals played with intellect, fire and passion, combined with artistic self forgetfulness. The orchestra accompanied with fine precision and good ensemble.

John Powell, of Richmond, Va., gave an interesting program in Bösendorfer Saal before a large audience composed of musicians, members of the royal circles and Ambassador Kerens' family, who all remained for the very last encore. His program was: Mozart, F major sonata; Brahms, C major sonata; Schumann, "Waldscenen," op. 82; John Powell, "Variations and Double Fugue on a Theme by F. C. Hahr" (first public hearing in Vienna); Liszt, "Gnomesreigen," "Mazeppa." Of all these probably Powell's own fugue received the best interpretation, although each number was read with musicianly depth and clear understanding of its true import, which made a convincing appeal to the sympathies of the hearers. He is continually developing and broadening in his art and already has had gratifying success in his several years of concertizing in Europe. America will probably soon hear him.

Paul Graener, director of the Mozarteum in Salzburg, directed the Vienna Concert Verein Orchestra in a benefit concert for the Mozart House Building Verein, under

the patronage of the president, Johanna Countess von Hartenau. The program consisted of Mozart's G minor symphony, J. S. Bach's third "Brandenburg" concerto for three violins, three violas, three celli and bass. For this a rearrangement of the players was necessary, the celli being at the back, just in front of the basses, and the violins occupying the front ranks. It received a classical reading, but with charming color, so that there was not one dry moment. Paul Graener's D minor symphony, op. 39, was a fitting close. The work shows earnest intent, with poetical feeling as well, and the instrumentation is well balanced. James A. Freedman, of St. Louis, a talented pupil of Professor Graener in composition came over from Salzburg for the concert.

Whenever Pablo Casals appears here in concert the house is always sold out days in advance. In the fifth symphony concert (Wednesday cycle) he played the Schumann concerto for cello and Bach's suite, No. 2, for cello alone. He maintained his usual high standard of musical excellence. Conductor Ferdinand Löwe gave satisfactory readings of Schumann's overture to "Manfred," Brahms second symphony and "Akademische Festouvertüre."

Emmy Heim's song concert in Bösendorfer Hall was given to a crowded house, for she is deservedly a special favorite here. Her program began with two Italian arias from Gluck and Paisello, which were followed by lieder from Schubert, Brahms, Moussorgsky and Erich J. Wolff. She certainly ranks among the very best of the present day lieder interpreters, and was compelled to give several encores and received many flowers. Among the audience was Fräulein Mütter, her former teacher.

Six of the best pupils in Leopold Godowsky's meisterschule class have been chosen to give concerts in Berlin and London this month, the Royal Conservatory giving each one ample funds to cover all expenses. There are only two American girls in the class and these two are among the six. They are Rebecca Davidson, of Pittsburgh, Pa., and Marjorie Church, of Boston. The former will play the Schumann concerto with orchestra and the latter César Franck's prelude, chorale and fugue and another number.

The eighth and last of the Tonkünstler Subscription Concerts was last evening, Pablo Casals being the soloist of the evening. By request he played the Saint-Saëns cello concerto, No. 1, and received an ovation. Franz Schrecker's "Phantastische Overture" was the novelty of the evening and proved to be an ultra modern work with structural beauty and earnest workmanship. Beethoven's "Pastorale" symphony and Goldmark's poetical overture, "Sakuntala," received excellent readings by Conductor Nedbal and the orchestra.

In the third practice performance of the Opera School of the Royal Conservatory, Sabine Kalter, contralto, stood out in excellent contrast to the many others by reason of



LATEST CARICATURE OF EMIL SAUER.
(From Vienna Konzertshau.)

her magnificent voice and its careful training under Mesdames Klenowsky and Papier-Paumgartner, as well as by her great dramatic ability. She is engaged for three years at the Volksoper, beginning September, 1912, but it is said that Director Gregor, of the Hofoper, is very enthusiastic about her ability and wishes to have her in the Royal Opera. Pupils of Prof. Rosa Papier-Paumgartner are oc-

cupying excellent positions on practically every stage in Austria, Germany, Switzerland, German-Russia and Hungary where operas or operettas are given. The advantages offered to music students in the conservatory are excellent. In this performance, scenes from "Aida," "Lohengrin," "Czar und Zimmermann," "Cavalleria Rusticana," "Faust," "Der Troubadour" and "Mignon" were given entirely by pupils who are studying in the opera school, and when they finish here positions are always waiting for them. Vienna is well known as a favorite center for the study of piano and violin, and it is only because the people are so conservative about advertising that it is not recognized as equally good for the study of voice, there being many first class teachers of the best methods in vocal culture.

After several weeks of inaction the American Musical Club in Vienna was invited to meet Lucille Vogel, and the following program was prepared (Lilian Amalee, of Los Angeles, and Alexander Block, of New York, being the pianist and violinist for the afternoon): Mendelssohn-Liszt, "Wings of Song"; Arensky, etude; Leschetizky, mazurka; Liszt, "The Nightingale" and "Soirée de Vienne," played by Lilian Amalee. Mr. Bloch chose the Tchaikowsky violin concerto and played it with great dash and brilliancy, as well as force of delivery. Miss Amalee dis-



ALFRED GRUENFELD,
The popular Vienna pianist at the age of eight.

played the delicacy and charm for which she is so well known in all her interpretations, besides a velvety tone and facile technic. Walter H. Golde proved to be an able and sympathetic accompanist.

Luigi von Kunits, who goes to Toronto, Canada, to take charge of the violin and string department in the Columbian Conservatory of Music this fall, is in great demand as "Mitwirkter" in concerts here. In one day he was a soloist in a concert given by the Musikfreunde for the university students and in the evening played the "Kreutzer" violin sonata with a local pianist. He and his charming wife always have open house for the many music students and artists they know, and among their guests one evening last week was Nathan J. Fruchs, of Pittsburgh, Pa., who has been studying the past three years with Professor Roche in Naples. In the informal program that was a feature of the evening, he sang the prologue to "Pagliacci" and an aria from "Faust," for which his rich baritone is admirably adapted. Irene St. Quentin, of Illinois, played several numbers on the piano in a highly creditable manner, showing the careful training she has received in the Leschetizky school. Evelyn Walker, of East Liverpool, Ohio, sang several songs. Her rich mezzo-soprano voice is particularly sympathetic and she possesses real dramatic talent. Hermann Wasserman, of the Conservatory Meisterschule, gave a brilliant reading of a Chopin sonata. Frances Gould contributed her share of songs, and Marcella Geon and Lucile Vogel acted as efficient accompanists. The most distinguished guest present was Johann Krall, formerly solo violinist in the Royal Opera Orchestra. He now is eighty-three years old and related interesting anecdotes of his acquaintance with Richard Wagner, Spohr, Vicuxtemps, Laub, and Wieniawski. Joachim introduced him to Liszt, with whom he played the Schumann quintet in connection with Clara Schumann the first time it was heard in public. He studied in the Prague Conservatory under Prof. Friedrich Pixis, who had been a pupil of Viotti. Krall was one of the six

chosen pupils to go to Salzburg to play at the unveiling of the Mozart monument, Mozart's son being director. He has an autograph of Berlioz among his many artistic collections, but declares that Berlioz was not a good conductor. Krall receives a pension for his long service in the Hofoper orchestra. Only last year he often played privately in string quartets. It is worthy of note that 1829 was the year in which Professor Leschetizy, Karl Goldmark and the Emperor Franz Joseph were born. With Johann Krall, this makes a notable quartet.

Hannah Spiro, of Alabama, a talented pupil of Professor Godowsky, recently played the Schumann concerto with orchestra under Florenz Werner's direction in Breslau, and the critics in the leading dailies here speak of her sure technic, musical intelligence, soft tone, and her sympathetic delicacy in interpretation. The orchestra applauded her at both the rehearsal and the concert, and this speaks volumes for any player. She plans extensive concertizing in Europe before returning to America.

David Hochstein is winning favorable criticism here on all his public appearances, the last one being with the Orchester Verein under Director Gustav Gutheil, when he played the Beethoven violin concerto in a Sunday popular symphony concert.

Hofoper Kapellmeister Franz Schalk was director in the fourth concert of the Musikfreunde. Richard Mandl's symphonic poem "Griselidis" and Franz Schubert's Mass in E flat major composed the program.

Dr. Richard Specht has prepared the program book for the eighth symphony of Mahler, which will be given next week under the direction of Bruno Walter. It will require 900 persons to do this huge work.

Recently a criticism appeared in the Neue Freie Presse, in which the performance of Arthur Schnabel, the pianist, was extolled highly. It was written by Dr. J. Korngold, father of the wonder boy, Erich Korngold, the thirteen year old composer. A peculiar incident thereupon followed, new and original in the annals of music criticism. A petition was sent to the paper, demanding the dismissal of the critic, Dr. Korngold, because of his praise of Schnabel, and it was discovered that this petition emanated from a well known piano virtuoso, who secured the signatures of others to it. Of course the petition was ignored. Considerable comment has been aroused by this pianistic anarchy. Who could have been the leading anarchist? The name has not been given out by the Neue Freie Presse.

The program for the musical festival here finally has been arranged. It begins Friday, June 21, with a performance of Mozart's "Marriage of Figaro" in the Royal Opera. Saturday morning, June 22, the Rathaus will be visited and the City Museum therein, which contains the famous Schubert and Grillparzer rooms. The mayor of Vienna will welcome the guests. In the evening Smetana's opera, "Dalibor," will be given at the Royal Opera. Sunday, June 23, Schubert's large mass in E flat major will be given in Grosser Musikverein Saal by the choir of the Musikfreunde and the Philharmonic Orchestra under Franz Schalk's direction. In the evening Grillparzer's "Das Leben ein Leben" will be heard in the Royal Theater (Burgtheater). Monday, June 24, Arthur Nikisch will direct the first Philharmonic concert in the Grosser Musikverein Saal. The program is Beethoven's third overture to "Leonore," Brahms' fourth symphony and Bruckner's ninth symphony. Tuesday, June 25, a drama from Anzenberger will be heard in the Burg Theater in the evening. Wednesday, June 26, Bruno Walter will direct in the second Philharmonic concert a Haydn symphony and Mahler's ninth symphony, the latter from manuscript, its first public hearing. Thursday, June 27, in the evening, a vocal concert in which folk songs of Austria will be sung à capella chorus. There will also be chorus and instrumental works by Schubert, Bruckner, Dvorák (overture "Mein Heim"), Hugo Wolf and Mozart (Priests' chorus from "The Magic Flute"). The Wiener Männer Gesangverein, Schubertbund, Gesangverein of the Austrian Eisenbahn Beamten, Singverein of the Gesellschaft der Musikfreunde and the Vienna A Capella Choir and the Philharmonic Orchestra will assist. Friday, June 28, in the evening, third Philharmonic concert under Felix Weingartner. Program: Gluck's overture to "Iphigenie in Aulis," with the close by Richard Wagner; Mozart, symphony; Beethoven, ninth symphony, in which the Sing Verein of the Gesellschaft der Musikfreunde and the Wiener Männer Gesangverein will assist. Saturday, June 29, in the evening, Raimund's play, "Verschwender," with Alexander Girardi and Hansi Niese, famous Vienna favorites. Sunday, June 30, in the morning, Franz Liszt's "Coronation" mass in the Hofburg Chapel. In the afternoon, a summer festival at Cobenzl with selections by Lanner and Johann Strauss. Monday, July 1, a day's excursion

on a special ship to the beautiful "Wachau" on the Danube, during which Lanner and Strauss compositions will be played. On the free mornings and afternoons guides will take parties through the Royal Museums, Treasury, Library, etc. The Konzert Direktion Gutmann and the Gesellschaft der Musikfreunde are attending to the business details.

Volkoper Director Rainer Simons is planning the building of another house for popular opera and drama, to be managed conjointly with the Volkoper. Enough capital is promised to begin it, but it is difficult to secure the ground in the middle of the city. If possible, it will be opened January 1, 1914, and "Parsifal" will be the first opera given in it. Dramas as well as operas will be given in both the Volkoper and the new house at very low prices. The new house is planned to accommodate five thousand persons.

Elsa Fitch, of Louisville, Ky., has returned for another year's study of voice under Fräulein Mütter.

Louis Sampson, of New York, is back for his sixth year of study under Professor Leschetizky.

It is reported that Eugen d'Albert, notwithstanding his numerous protestations that he is through with the concert platform, has signed a contract for a "farewell" tour of Europe next season, during which he will play in no less than sixty concerts.

Director Gregor, of the Royal Opera, had a disagreement last spring with Leo Slezak in regard to how much money Slezak is worth to the Opera, and in consequence

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Slezak will appear next season at the Volkoper instead of at the Royal Opera. Gregor is seeking a substitute in the person of Karl Burrian. He will be obliged to pay the fine which the Dresden Opera imposed upon Burrian for deserting it last season without ceremony, and before the payment of which it is impossible for Burrian to appear on any stage either in Germany or Austria.

Those Americans who think of Hungary as a heathen land will be interested to know that it supports one of the largest, if not the largest, folk operas in the world, besides its Royal Opera. As already announced in this paper, the ensemble of the Dessau Hoftheater, with some of the most noted European soloists, will give performances of Wagner's "Ring" there this spring. The report that Franz Schalk, of Vienna, has been appointed musical director of the Budapest Royal Opera is not true.

Felix Weingartner, who still continues as director of the Vienna Philharmonic Orchestra, has bought himself a castlelike villa in Switzerland, which he will make his permanent home, spending as much time there as his numerous concert trips permit him to.

LOLITA D. MASON.

Elizabeth Moore Delights National California Club.

Elizabeth Moore, a well known soprano of Detroit, now studying in New York with Lena Doria Devine, sang delightfully at the National Californians' regular meeting held at the Waldorf-Astoria, New York, last Tuesday afternoon. Her numbers were "March Wind" and "April," by Mary Turner Salter; Whelpley's "The Nightingale has a Lyre of Gold," and Harriet Ware's "Boat Song." Miss Moore won her audience not alone by her beautiful voice, but by her charming personality. She will sing again at the American Playgoers' Club, at the Astor, next Friday evening.

Eddy's Name on Organ Tablet.

A unique feature of the opening of the organ at the First M. E. Church, New Castle, Pa., was a tablet placed on a panel of the organ. This tablet bears the name of the donor of the organ, George Greer, of New Castle, the name of the pastor of the church, and also that of Clarence Eddy, as having given the inaugural concert on Tuesday evening, March 19.

On Sunday evening, March 17, Mr. Eddy gave a special recital on the large four manual Kimball organ in the Temple Rodeph Shalom at Pittsburgh. He was assisted by the popular local soprano, Marie Stapleton Murray. There was an audience of 1,800 present.

Mr. Eddy has just been heard in New York City at two Lenten recitals in the Wanamaker Auditorium, on last Friday and Tuesday afternoons. On both occasions very large audiences were present. He left last night for Oklahoma City, where he is engaged to open a large four manual organ in the Baptist White Temple on Friday evening of this week.

Following are some press notices regarding Clarence Eddy's recent recitals:

The wonderful artistry of Clarence Eddy, world famous organist, the presence of a large audience of music lovers, the opportunity of hearing for the first time the new Moller organ, and the presentation to George Greer, the donor of the beautiful instrument, of a handsome silver loving cup, combined to make the inaugural recital at the First Methodist Church, Tuesday evening a brilliant event, and one that will be remembered for a long time by those most interested.

The occasion was one of unusual interest on account of the international reputation of Mr. Eddy, and visitors were present from many surrounding cities to hear him. The church was filled with an audience numbering nearly 1,000, the entire auditorium being filled, and many being seated in the Sunday school room and balcony.

Mr. Eddy's appearance was the signal for a burst of applause, showing that his reputation is well known here. With his characteristic directness, he opened his program without delay, playing through the entire twelve and exacting numbers with only short intermissions for rest.—New Castle (Pa.) News, March 20, 1912.

Every one was most enthusiastic over Mr. Eddy's rendition of the selections chosen for the occasion and nothing but praise can be said in regard to the organist, who responded to the applause in a delightful manner.

The program carried out was composed of selections which brought out all the qualities of the organ and showed the organist off to the best advantage. The audience was held until the conclusion of the last number and nothing but praise was heard from every side.—New Castle Herald, March 20, 1912.

Mr. Eddy is recognized as one of the greatest concert organists in this country, and his performances of last evening still leave this fact undisputed. The audience was large, filling almost every seat in the spacious edifice.—Pittsburgh (Pa.) Dispatch, March 18, 1912.

The organ at the temple is a splendid instrument of varied tone colors and combinations and served as an excellent medium to display Mr. Eddy's art. These and the concluding numbers of the varied program were given with the artistry that has made Mr. Eddy famous.—Pittsburgh (Pa.) Gazette Times, March 18, 1912.

Mr. Eddy's program was varied and gave ample opportunity for him to display his exquisite art.—Pittsburgh (Pa.) Press, March 18, 1912.

Florence Austin at Harvard and Newark.

As soloist with the New York Liederkreis at Sanders Theater, Harvard University, Cambridge, Mass., Saturday evening, March 16, Florence Austin, the noted violinist, scored a brilliant success. She was heard in the familiar "Zigeunerweisen" (Sarasate); reverie (Becker-Musin), and polonaise (Vieuxtemps), in all of which her skill and thorough musicianship were displayed to the greatest advantage.

On the following Monday, March 18, Miss Austin gave her first lecture-recital, "The History of the Violin and Its Music," at the Franklin School, Newark, N. J., with unusual success. She proved to be a lecturer of marked abilities. In lucid terms she told her listeners how the violin was developed, illustrating her talk with stereopticon views and selections from Corelli, Tartini, down to the modern writers, Ernst, Wieniawski Vieuxtemps and others. Her talk made a deep impression on the large audience present, which was delighted with her artistic playing. Miss Austin is among the first to take up this field of art, and to judge from her first effort, there should be a large opportunity for her in this particular line.

Miss Austin is, however, at present considering a very flattering offer to go to Europe for a tour, and may do so, in which case she would remain away from her own country for about two years.

Bispham Under Shipman Management.

David Bispham, the well known American baritone, has signed contracts with Frederic Shipman to appear under his exclusive management during the season 1912-13. Mr. Bispham's tour, which will be a very comprehensive one, will open early in September. He will be assisted by Harry M. Gilbert, pianist.

BOSTON

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86 GAINSBORO STREET,
BOSTON, MASS., March 22, 1912.

Katharine Goodson's admirers formed the numerous audience at Jordan Hall, March 18, when the brilliant pianist gave a recital, with the program comprising the following numbers:

Kinder-scenen, op. 15.....	Schumann
From Foreign Parts, A Strange Story, Catch Me If You Can, The Entreating Child, Quite Happy, An Important Event, Revery, The Knight of the Hobby Horse, Almost Too Serious, Frightening, Child Falling Asleep, The Poet Speaks.	
Novelette in E major.....	Schumann
Romance in F sharp.....	Schumann
Rhapsodie in E flat, op. 119.....	Brahms
Sonata Tragica, op. 45.....	MacDowell
Romance in A flat, op. 29, No. 3.....	Hinton
Etude Arabesque, op. 29, No. 2.....	Hinton
Barcarolle.....	Rubinstein
Arabesque.....	Debussy
Berceuse.....	Chopin
Etude in F.....	Chopin
Valse in A flat, op. 34.....	Chopin
Polonaise in A flat, op. 53.....	Chopin

And the reason for Miss Goodson's numerous admirers is not difficult to find. The thing that strikes one first of all about her playing and personality is her absolute individuality. She differs from all other pianists in her keen, alert vitality and quickness of understanding, while even her purely technical skill has its own individual crispness and clarity. But the one unmistakable thing is the Goodson tone, bright, clear and sparkling with the joy and interest of life, yet possessing warmth and sensuous color as well. When the same quick vitality and keen mentality are brought to bear on her interpretations it is small wonder that a piano recital by Miss Goodson becomes as a thing apart from all others.

The Bureau of University Travel announces its second expedition to the Home of Music and Musicians under the direction of Henry L. Gideon, to leave Boston June 22, returning August 22.

An Easter recital given by the entire music department of the Dana Hall School, March 19, enlisted several pupils of Priscilla White, the well known Boston teacher, who is also head of the vocal department at Dana Hall, as participants.

Edmond Clement made his last appearance in this city for the present season in an unusual and effective form of

recital at Jordan Hall, March 19. On this occasion Mr. Clement divided his program into three groups, each group comprising three of the more unfamiliar songs of Berlioz, Offenbach and Bizet. In addition to this Prof. C. P. LeBon made introductory remarks in French of personal reminiscences of these composers. Professor LeBon, who lived in Paris at the time of these men and came into close association with them, spoke delightfully, and his part of the program proved most enjoyable to those who were familiar enough with the French language to follow him. Of Mr. Clement and his wonderful artistry it has been said that he represents at their finest the qualities that have given the French their singular distinction in the arts, the happy blending of energy, intelligence and taste that compels admiration at every point. For those interested in a more definite analysis of Mr. Clement's appeal the following extract from the Boston Transcript will prove enlightening: "It is noticeable that M. Clement's voice is always emotionalized. The emotion is varied discretely, sometimes suppressed and sometimes given its full robustness, but it is always the quality which distinguishes the singing and makes hearts throb in reply. Many a voice is at times 'pure' tone, an abstract instrument of music, more or less sensuous, but perfectly capable of being heard impersonally. There is not an impersonal tone in all M. Clement's work, not even in the exquisitely used falsetto. In this emotional quality his French deftness serves him well. For with him one never has the impression of emotion spilling over. It is all so exquisitely controlled that each song he sings is equally head and heart. The minutest observation has not yet exhausted the list of details in which his intelligence is active. Phrases are never flatly begun or sharply ended, but are glided into or tapered off into nothingness. With him it is not that the parts are arbitrary divisions of the whole. Rather the whole is the sum of carefully adjusted parts; each tone is not only itself, but a transition to the next tone, and each phrase seems to contain the germ of the following phrase."

The particular feature of the final concert of the Kneisel Quartet, at Steinert Hall, March 19, was the playing of Katharine Goodson, the assisting artist of the occasion.

Ethelynde Smith, soprano, recently appeared as soloist at one of the Brinkler subscription organ recitals at Portland, Me., and before the Lotus Club, of Biddeford, Me., meeting with marked success on both occasions.

The second and closing concert of the Cecilia Society took place at Symphony Hall, March 21, with Alma Gluck and Leo Slezak, of the Metropolitan Opera House, assisting in a program composed of miscellaneous songs and

shorter choral pieces. The most interesting and impressive work sung by the chorus was Charles Loeffler's musical setting of T. W. Parsons' poem, "For One Who Fell in Battle," a work of rare imaginativeness and nobility of sentiment, which Mr. Loeffler has expressed most impressively in a harmonic style, which, though not easy for the singers, is withal straightforward and sincere. After prolonged applause Mr. Loeffler bowed his acknowledgment of the enthusiasm of audience and singers from his seat on the floor. Other works sung by the chorus deserving of high praise for their rendition as well as their musical content were "Tomorrow," a charming trio for women's voices, by Arthur Foote, sung for the first time at these concerts; Verdi's "Hymn to the Virgin Mary," Cornelius' "Liebe dir ergeb ich mich" (chorus in eight parts, first performance), Benedict's "Hunting Song" and a Netherlands folksong arranged by Kremer. And yet, with all this excellent choral singing, the assisting artists were easily the feature of the concert. Madame Gluck particularly, with her pure, lovely, lyric voice, her absolutely natural and consequently perfect method of vocal production, her charming personality and winsomeness of face and figure, held the audience entranced from the moment of her entrance, when she sang a group including Rameau's delightfully quaint "Rossignols amoureux," Kurt Schindler's "La Colomba" (the composer of which was present in the capacity of accompanist for both soloists), which had to be repeated, and Mozart's "Warnung." For her second group Madame Gluck sang two beautiful songs of Rimsky-Korsakoff, "Song of the Shepherd Lehl" and "Chant Hindu"; Paladilhe's "Psyche" and Thayer's "My Laddie," while for encores Arne's "Lass with the Delicate Air" and Cadman's "Land of the Sky Blue Water" brought forth storms of applause. Madame Gluck's is a rare art, in fact one can hardly call it art, it is so very natural. Mr.



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Slezak sang as he frequently does, both extremely well and extremely badly, but when balanced up there was perhaps more to praise than to condemn.

Tuesday evening, April 9, is the red letter date for the present musical season, when Arthur Nikisch and the London Symphony Orchestra will present the following program at Symphony Hall: Brahms' symphony in C minor, Tschaiikowsky's fantasia "Francesca da Rimini," Beethoven's third "Leonore" overture, and Wagner's overture to "Tannhäuser."

The twentieth concert of the New England Conservatory series given by Kurt Fischer, of the piano faculty, took place at Jordan Hall, March 22.

An enjoyable concert was given at Steinert Hall, March 23, by Bernardo Olshansky, baritone, of the Boston Opera Company, assisted by Howard White, cellist, and Samuel Colburn, pianist. Mr. Olshansky sings for the most part with much beauty of tone, but is sometimes so carried away by his enthusiasm as to disregard the harmonic requirements of a song. Mr. White played his solos with fine musical taste and richness of tone.

BLANCHE FREEDMAN.

Mrs. Henry Russell in Recital.

Despite the unpromising weather conditions which undoubtedly militated against the attendance, the Little Theater in New York held a fair sized audience to hear the recital of Debussy compositions given by Mrs. Henry Russell, with the assistance of George Copeland, pianist, on the afternoon of March 24.

It is given but few to interpret Debussy's musical message in a manner to bring understanding to all hearers alike. Nor would it be profitable at this late date to start discussion as to the value pro and con of Debussy's impressionistic music. Musical intellectuals have accepted him long since, as have also those who hark with their ear to the ground for the new note that is to epitomize the quivering restiveness marking present day art conditions.

As with all things, so with music. We take to ourselves only that which answers to the call of our inward being. The fact that Debussy uses the whole tone scale or otherwise for his *deus ex machina* only arouses the interest of theorists, while the vital part relating to the meaning he has for each individual must be left for the individual to answer himself. And it is just this that makes it so difficult for the would be Debussy interpreter, who, unguided by tradition, can only be swayed by the music, to which he must bring a subtle fitness and rare musical taste that dare not err on that side at least. In this, then, as in other modes of artistic expression, many are called, but few, alas, chosen. Hence, when an artist like Mrs. Russell, steeped in the present wave of musical modernism to her finger tips, essays the interpretation of Debussy songs, the results are worthy the serious consideration of her hearers. Mr. Copeland, too, who has gradually gained an international reputation as an interpreter of Debussy, brought the same exquisite art qualities to bear upon his work of the afternoon, and won his hearers unqualifiedly therewith. Following is the program rendered:

Le promenoir des deux amants.

Aupres de cette grotte sombre
Crois mon conseil, chère Climène
Je tremble en voyant ton visage.

Mrs. Russell.

Prélude.

Claire de lune.
Minstrelle,
Reflets dans l'eau.
Pagodes.

Mr. Copeland.

Les Chansons de Bilitis—

La fête de Pan.

La chevelure.

De Tombeau des Naiades.

Mrs. Russell.

Le petit cerger.

Danse de Puck.
La Cathédrale engloutie.
Cortège.
Voiles.

Poissons d'or.

Mr. Copeland.

Parlow in Her Home Town.

CALGARY, Canada, March 19, 1912.

A great and well deserved success was won by the now world famous Calgary girl, Kathleen Parlow, at her concert here on Saturday night (March 16), before a deeply appreciative and enthusiastic audience. Miss Parlow displayed a powerful, broad tone, which at times rose to ravishing beauty. She was presented with numerous bouquets.

The young violinist is indisputably a genius, and now that she is once upon the advent of her own ideal as an interpretative artist (so broadly sketched out) we shall in the near future hear one of the foremost technicians in the world and a master of the subtle art of violin playing. She was managed locally by the Calgary Concert Bureau.

STANLEY.

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Saturday Afternoon

APRIL 13

At 2.30 o'clock

Positively Farewell Appearance
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In a Specially Selected
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WOLFSOHN MUSICAL BUREAU

BALDWIN PIANO USED

PHILADELPHIA

PHILADELPHIA, Pa., March 22, 1912.

The Philadelphia Orchestra gave its twenty-second pair of concerts in the Academy of Music on Friday afternoon and Saturday evening, March 22 and 23, with Carl Pohlig as conductor. It was a Wagner program, as follows:

Siegfried's Rhine Journey, from *Die Götterdämmerung*.
Vorspiel, *Tristan und Isolde*.
Excerpts from *Acts II and III, Tristan und Isolde*.
Ride of the Valkyries, from *Die Walküre*.
Wotan's Farewell and Fire Music, from *Die Walküre*.
Waldwehen, from *Siegfried*.
Funeral March (Siegfried's Death), from *Die Götterdämmerung*.
Vorspiel, *Die Meistersinger*.

The orchestra has already given one pair of Wagner concerts, with Madame Schumann-Heink as soloist. This one, entirely orchestral, is given over to the composer's later works. There was again a large and attentive audience, which, to the observing, indicates a reaction of the public taste in favor of Wagner as heard in concert selections against operatic performances. Mr. Pohlig's reading of the scores today was of his customary thorough understanding, and the orchestra responded with its usual adjustment of balance of the various choirs and unity of attack. Patrons and season subscribers to the Philadelphia Orchestra concerts are notified that tickets printed for the matinee of Friday, April 5 (Good Friday), will be accepted on the afternoon of Monday, April 8, since the orchestra will not give a concert on Good Friday afternoon.

The concert by the Boston Symphony Orchestra in the Academy of Music on Monday evening, March 18, was the last of this season's series in Philadelphia, and Conductor Max Fiedler's farewell appearance as conductor. Louise Homer was the soloist. There was a large and especially enthusiastic audience and after many recalls to both conductor and artist it remained to give prolonged demonstration of farewell to Mr. Fiedler.

The recital by Ethel Bruch and Lovina Smythe, pupils of Mrs. Ratcliffe Caperton, given at the Acorn Club on Monday afternoon, March 18, was a most charming and fashionable affair. Both singers and Mrs. Caperton have many friends, and the rendering of the program reflected great credit upon the method of Giovanni Lamperti as represented by his well known successor, Mrs. Caperton.

The Choral Society of Philadelphia gave Bach's "Passion" at the Academy of Music on Tuesday evening, March 19. Henry Gordon-Thunder conducted. Soloists: Helen Frame Heaton, soprano; Gertrude May Stein Bailey, alto; Nicholas Douty, tenor; Horatio Connell, baritone; Frank Conly, bass; assisted by a chorus of 100 boys, and with the fifty members of the Philadelphia Orchestra, the Academy of Music stage presented an imposing sight. To undertake a work of this kind required courage and the choruses showed evidences of careful and arduous training, but in spite of this fact the difficulties of the work were rather beyond the attainments of the chorus. The splendid singing of Mr. Douty and Mr. Connell were the features of the performance. Charles F. Ziegler, president of the organization, reports one of the most successful seasons, and it may well be considered a distinguished one in the city.

The Manuscript Society gave the following program at the Orpheus Club Rooms on Wednesday evening, March 20:

Serenade Melancolique (for piano, violin and viola), op. 27 (first time) Camille W. Zeckwer
Declamando.
Grazioso.
Lamentabile.
Paul Meyer, Emil F. Schmidt and the composer.
Romance for violin Martinus van Gelder
Mr. Bawden and the composer.
Songs Clarence K. Bawden
To You.
Reverie.
Airy Fairy Lilián.
Emma F. Rihl and the composer.
Melodrama, Elaine (Tennyson) Ada Weigel Powers
Perley Dunn Aldrich and the composer.

Miss Pauline, whose studio is located in the Baker Building, has achieved eminence by many years of careful training with renowned masters, among whom were Schroeder, the only teacher of Gadski and Sbriglia, teacher of Nordica, Plancon, d'Aubigne and many others, all of whom are personal friends of Miss Smith.

Members of the faculty of the Philadelphia Musical Academy, 1617 Spruce street, will give an interesting pro-

gram of violin, piano and vocal selections this evening. Those taking part are: Miss V. Henderson, Effie Leland, Miss Davis, Miss Urban and Miss Samans.

The piano recital given by Wilhelm Bachaus, in Witherspoon Hall, on Tuesday afternoon, drew a large and enthusiastic audience. The program, well arranged to give opportunity for expression of adaptability to various styles and versatility of interpretation, included numbers by Schumann, Beethoven, Brahms, Chopin, Liszt, Rubinstein and Schubert. In every phase of pianistic art Mr. Bachaus has reached a mastery where all is simplicity, and without personal freakishness his playing gave greatest satisfaction and pleasure.

The Matinee Musical Club of Philadelphia has issued invitations to a reception to Madame Eleanor di Cisareros, of the Philadelphia-Chicago Opera Company, to be held at 1819 Walnut street, Thursday evening, March 28, at 8.30 o'clock.

Frederick Hahn will give a recital in Witherspoon Hall on Friday evening, April 12. On this occasion he will play, with other compositions, five of his own works, three of which were composed last summer.

CALENDAR FOR THE WEEK.

Concert—Kneisel Quartet, Witherspoon Hall, Thursday evening, March 28.
Philadelphia Orchestra—Academy of Music, Friday afternoon, March 29. Conductor, Carl Pohlig; soloist, Madame Gerville-Reache.
Philharmonic Orchestra—Metropolitan Opera House, Saturday evening, March 30. Soloist, Kubelik.
Philadelphia Orchestra—Academy of Music, Saturday evening, March 30. Conductor, Carl Pohlig; soloist, Madame Gerville-Reache.
JENNIE LAMSON.

MUSIC FOR THE MARINES.

A concert for the benefit of the German Sailors' Home was given at Carnegie Hall Sunday afternoon, March 24, by Johanna Gadske, the Arion Society, the Liederkrantz Society and the Volpe Symphony Orchestra.

The last named body, under its gifted leader, Arnold Volpe, opened the concert with a noble performance of the "Rienzi" overture by Wagner and closed it with a sonorous and well balanced reading of the same composer's "Kaiser-marsch."

Madame Gadske, in excellent voice, contributed the "Dich theure Halle" from "Tannhäuser," the "Liebestod" from "Tristan und Isolde," and a group of songs, Schumann's "Widmung," Brahms' "Auf dem Kirchhof," Mendelssohn's "Auf Flügeln des Gesanges," d'Albert's "Das Mädchen und der Schmetterling" and Strauss' "Zueignung."

With finely concerted voice choirs and many subtle nuances in color and dynamics, the Liederkrantz Society sang Steinbrück's "Der Wanderer am Meere," Noessbr's "Am Brünnele" and Engelsberg's "Meine Muttersprache"; and the Arion Society did Bungart-Wasen's "Sanctus," Neubner's "An die ferne geliebte" and Von Möllendorff's "Regenbusch im Frühjahr."

Much enthusiasm reigned during the afternoon and the presence of a large audience seemed to testify to the fact that a goodly sum will be added to the coffers of the charity for which the concert was organized.

Flonzaleys at People's Symphony Club.

The final chamber concert of the People's Symphony Club will be given on Thursday evening, March 28, at Cooper Union Hall, New York. Through the courtesy of E. J. de Coppet, the program will be rendered by the Flonzaley Quartet, and consists of quartet, D minor (Mozart); aria modern period; quartet, F major (Ravel); arias, modern period; interludium in modo antico (Glazounow).

The final of the orchestral concerts will be held at Carnegie Hall, April 14, with the following Wagner program, soloists to be announced later:

Eine Faust overture.
Prelude to Lohengrin.
Elsa's Dream, from Lohengrin.
Albumblatt (arranged for string orchestra by C. E. Le Massena).
Wotan's Farewell and Fire Magic.
Siegfried's Rhine Journey.
Prelude to Parsifal.
Overture, Flying Dutchman.

Reception to Holding.

The young New England violinist, Franklin Holding, was tendered a reception by his manager, Antonia Sawyer, on last Sunday afternoon, at the large studio of Frederic Mariner on West Eighty-seventh street, New York. A number of musical people were invited to meet Mr. Hold-

ing, and these had the pleasure of hearing him in a few selections, among which was the Mendelssohn concerto, the "Ave Maria," by Schubert-Wilhelm, and Hubay's "Zephyr." Holding is a young man possessing rare musical gifts. He produces a pure tone, and his technic is well developed. He plays with enthusiasm. Eugene Bernstein supplied the piano accompaniments.

Mrs. Sawyer is arranging the tour for Holding for the season 1912-13.

A. Foxton Ferguson Sails.

Following is a list of dates filled by A. Foxton Ferguson, the well known lecture-recitalist of London (who sailed for England March 23), during his six weeks' tour under the management of Mrs. Paul Sutorius, of 1 West Thirty-fourth street, New York City:

February 10—East Orange, N. J.
February 11—New York City.
February 12—Private recital.
February 13—Dobbs Ferry, N. Y.
February 14—Brooklyn Institute.
February 15—Brooklyn Institute.
February 17—Private recital.
February 19—Pennsburg, Pa.
February 21—Lawrenceville, N. J.
February 21—Brooklyn Institute.
February 23—Greenwich, Conn.
February 25—Greenwich, Conn.
February 28—Brooklyn Institute.
February 29—Newton Centre, Mass.
February 29—Norton, Mass.
March 2—Natick, Mass.
March 5—Groton, Mass.
March 6—Brooklyn Institute.
March 6—Greenwich, Conn.
March 8—Recital.
March 11—Trenton, N. J.
March 12—Pawling, N. Y.
March 13—Brooklyn Institute.
March 15—Chestertown, Md.
March 20—Brooklyn Institute.
March 22—Boston, Mass.

Going back to fill a number of important engagements in and around London, Mr. Ferguson anticipates returning to the United States February 1, 1913, for a fourth tour, which will be of much longer duration, since his successful appearances in the East have now created a widespread demand for his services throughout the Middle West.

Nordica Just Herself.

If you want to get to the heart of things, which after all is the real value of a criticism, it would seem that the Wilmington (N. C.) Dispatch had succeeded in doing so in its criticism of Nordica following her recent appearance in that city. After commenting on the size and enthusiasm of the audience which greeted the prima donna, the critic said: "Nordica was just herself. It is useless to shower her with bouquets or describe her singing. Just herself is superlative enough and fills the bill."

That Lillian Nordica is one of the best beloved of all singers is so generally accepted a fact that it is almost a truism. If the prima donna herself ever entertained any doubts of the matter, they must have been gloriously dispelled during her present tour of the South. The Southerners love music and they love Nordica, and they have given substantial proof of this by crowding the auditoriums at every point where she has sung, for although the Sunny South has not lived up to its title in the way of weather during the last month, its welcome to Nordica has been glowingly warm. Since the opening of her tour at Norfolk, Va., on March 5, Madame Nordica has sung in the following cities: Roanoke, Va.; Wilmington, N. C.; Charlotte, Charleston, S. C.; Savannah, Ga.; Jacksonville, Fla., and St. Augustine.

Biart Pupil a Success.

Florence Baldwin Benedict, pianist, pupil of Victor Biart, achieved a decided success at a musicale given by the Minnesota Club of New York at the Waldorf-Astoria on March 22. She played Liszt's eleventh Hungarian rhapsody with sparkling brilliancy and unfailing certainty in the most rapid passages, and commanding vigor in the final octaves. Yet it was more than mere technical display, for the entire piece was invested with the characteristic Magyar spirit so essential to the correct delivery of this music. The young pianist responded to the insistent encores with a most delightful rendering of the spinning song from "The Flying Dutchman."

"Persian Garden" Revival, March 28.

At Hotel Plaza, New York, tomorrow, Thursday evening, the following singers will be associated in a revival of "In a Persian Garden": Edith Chapman-Gould, Corinne Welsh, John Barnes Wells and McCall Lanham. Bruno Huhn's songs, "I Arise From Dreams of Thee," "Proposal" and "A Secret From Bacchus," and Alexander Russell's songs, "When I Am Gazing," "My Heaven" and "Sunset" are also on the program, the composers at the piano. The recital is given by Mr. Lanham.

PITTSBURGH

PITTSBURGH, Pa., March 25, 1912.

The Minneapolis Symphony Orchestra, Emil Oberhoffer, conductor, made its initial appearance in Pittsburgh, Saturday evening, March 16, in Memorial Hall. Pittsburgh has heard many of the best orchestras of the country this year, and although many good things have been heard of Emil Oberhoffer and his orchestra, it is doubtful whether the large audience present was prepared for the degree of excellence which prevailed throughout the entire program. In a comparatively short time Mr. Oberhoffer has built up an organization which undoubtedly ranks with the best in this country. A man of strong character and magnetic personality, he proved himself to be a conductor of rare ability and well worthy of the reputation which preceded him. It is to be hoped that Pittsburgh will hear more of this splendid orchestra. Lucille Tewksbury Stevenson, the assisting soloist, also made her first appearance in this city. That Pittsburghers agree with the Western critics, who claim her to be one of America's leading oratorio and concert singers, was evidenced by the hearty reception accorded her. Possessing a dramatic voice of rare quality, she sings in a musicianly and artistic manner. The program follows:

Overture, Leonore, No. 3.....Beethoven
Symphony No. 5, in E minor.....Tchaikowsky
Aria, Ave Maria, from Cross of Fire.....Bruch
Lucille Stevenson.
Hungarian Rhapsody, No. 2.....Liszt
Prelude and Liebestod from Tristan and Isolde.....Wagner

The choir of the Western Theological Seminary, Charles N. Boyd, director, gave a very interesting program in the Seminary Chapel, Monday evening, March 18. Selections by Bach, Palestrina, Glinka, Tchaikowsky, Noble, and Bortniansky were rendered by the choir. Mr. Vierheller, Mr. Morker, Miss Hilliard and Miss Reahard also appeared in solo numbers. Mrs. Charles N. Boyd played the accompaniments in the Bach cantata, the other numbers being sung unaccompanied.

J. C. Garber, the local manager for Arthur Nikisch and the London Symphony Orchestra, reports a large advance sale for the concert to be given here April 13. It is said the program of the orchestra will include the Tchaikowsky symphony, "Pathétique." As this symphony has been played by so many visiting orchestras this season, it is to

be hoped a symphony less familiar will be used in its place. At least this is the prevailing sentiment.

Marie Sprague, directress of the Bissell Conservatory of Music, who successfully arranged and conducted the musical program of the recent union memorial service of the Order of Eagles at Exposition Hall, is arranging a similar program for the memorial services of the Ford City aerie of the order, which will be held Palm Sunday afternoon, March 31.

The fourth and last of the series of concerts by the Cincinnati Orchestra was given Wednesday evening, March 20 in Carnegie Music Hall. Although the audience was smaller than usual this was possibly due to the fact that no soloist was announced for the occasion. However, the program was none the less enjoyable on this account, as the numbers selected by Mr. Stokowski were such as to make one forget the absence of a soloist. No visiting conductor for some years has scored the decided triumph as has this young magnetic leader. He has won the hearts of all who have heard him and it was with regret that his many friends bade him farewell for this season. As a tribute to his work it has already been suggested that he be engaged for eight appearances next season, which constitutes the entire season of the Orchestra Association.

The program is appended:

Overture to Egmont.....Beethoven
Scotch Symphony.....Mendelssohn
Enigma Variations.....Elgar
Afternoon of a Fawn.....Debussy
Minuet des Follets.....Berlioz
Ballet des Sylphes.....Berlioz
Marche Hongroise.....Berlioz

CALENDAR OF MUSICAL EVENTS.

March 29—Jan Kubelik and the Philharmonic Society.
March 30—Pittsburgh Art Society presents the Kneisel Quartet, Carnegie Music Hall.

April 8—Boston Symphony Orchestra, in Memorial Hall.

April 12—Mary Garden, at Hotel Schenley.

April 13—Arthur Nikisch and the London Symphony Orchestra.

April 16—Mendelssohn Male Choir, with Zimbalist as assisting soloist, Carnegie Music Hall.

April 26—Pittsburgh Male Chorus, with Madame Schumann-Heink, as assisting soloist, Carnegie Music Hall.

HOLLIS EDISON DAVENNY.

CINCINNATI

9 The Westmoreland, Mason Street, Mt. Auburn,
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CINCINNATI, Ohio, March 23, 1912.

The New York Philharmonic Orchestra will give a concert at Emery Auditorium, March 27, with Jan Kubelik as the soloist. The only thing to be regretted is that the No. 6 Tchaikowsky symphony has been omitted from the Philharmonic Orchestra's program. Local music lovers are familiar with Conductor Stokowski's reading of this number, the Minneapolis Symphony Orchestra played it here last week, and it is on the program of the London Symphony Orchestra, which will be heard in this city April 22.

The Cincinnati Symphony Orchestra played to crowded houses the past week in Pittsburgh, Columbus and Dayton, Ohio. The press notices, as usual, chronicled a personal success for Conductor Leopold Stokowski. At the next pair of concerts, March 29-30, in Emery Auditorium, Harold Bauer will be the soloist. This program will be given: Symphony, No. 2, in D, Brahms; piano concerto in A minor, Schumann; "Til Eulenspiegel's Lustige Streiche," Strauss.

Thursday evening, April 18, has been fixed upon by Paolo Martucci as the date of his second piano recital of the season. Signor Martucci, who made a convincing impression in his American premiere last autumn, will on this occasion devote his chief efforts to Italian composers from the earliest period up to the present.

Margaret Pace, supervisor of the department of public school music normal training at the Cincinnati Conservatory of Music, spent the past week in St. Louis attending the National Convention of Public School Music Supervisors. "The Gregorian Tonality" will be discussed at the Cincinnati Conservatory of Music on Wednesday evening.

April 3, when Harold Becket Gibbs, a distinguished authority on this subject, will be the speaker. Mr. Gibbs' lecture will be amply illustrated by a boy choir. Wilhelm Kraupner and Leo Paalz will be heard at the Cincinnati Conservatory of Music in a unique program devoted to compositions for two pianos on Monday evening, April 22.

The College of Music will present pupils from the class of Romeo Gorno in a series of three evening recitals at the Odeon. The dates are April 12, April 30 and May 14. Students of the piano will be interested in the two programs which the class of Albino Gorno, of the College of Music, will present at the Odeon, Monday and Friday evenings of this week. Both programs are of the highest merit and should be a sincere test of the youthful pianists' qualifications for future concert appearances. The series of concerts presenting the orchestra and chorus come to a close April 16. The soloists for this occasion are Viola Foote, soprano, from the class of Madame Dotti; Irene Gardner, pianist, from the class of Albino Gorno, and William Knox, violinist, from the class of Johannes Miersch. The college will present its string quartet in the final concert of the series at the Odeon next Tuesday night. Johannes Miersch, Ernest la Prade, Walter Werner and Ignatz Argiewicz have formed a quartet for chamber music performances that worthily represents the institution, and the final concert will close a very successful season. Fred. J. Hoffmann will be the pianist, playing the Rheinberger quartet for piano and strings.

The Symphony Chamber Music Society gave its third concert this season last Monday night at the Sinton Hotel. The program included the Brahms sextet, in which the artists forming the permanent membership of the society were assisted by Walter Heermann, cellist, and Walter Werner, viola. This and the other numbers, a Mozart quartet and two movements from a quartet by Verdi, were

beautifully played, with fine ensemble and delightful spontaneity.

John McCormack, the Irish tenor, gave a concert last Wednesday night at Emery Auditorium that was decidedly out of the ordinary. An enthusiastic audience applauded until the singer must have felt that too much appreciation can become a burden. McCormack's singing of "Believe Me if all those Endearing Young Charms" and "Molly Bawn" justified the ovation he received.

Bruno Steindel, cellist, of the Theodore Thomas Orchestra of Chicago, and Oscar Seagle, baritone, will appear in the last artist recital of the Matinee Musicale this season, March 27, at the Sinton Hotel.

JESSIE PARTON TYREE.

Klibanski Pupils Sing Artistically.

When Sergei Klibanski established himself in New York after leaving Berlin, it did not take long before he had a fine class of pupils, among them a number of professional singers eager to study with a real artist. For several seasons now Mr. Klibanski has himself appeared at concerts, at which he impressed his audiences by singing that combined in equal measure the glow of temperament and artistic intelligence.

Wednesday evening of last week, Mr. and Mrs. Klibanski gave an "at home" in the Klibanski studios at 212 West Fifty-ninth street, and a number of the master's advanced pupils were heard to the delight of the company. Arabelle Merrifield, a mezzo soprano with a voice of very agreeable quality, sang an aria from "Samson and Delilah"; Louis Rousseau, a tenor and musically talented, sang the "Flower Song" from "Carmen"; Pauline Ivett, who possesses a really beautiful dramatic soprano, sang an aria from Tchaikowsky's "Jeanne d'Arc"; Robert Perkins, gifted with a powerful bass-baritone, was heard in the prologue from "Pagliacci" and Schumann's "Two Grenadiers"; E. C. Courier sang Schumann's "Mondnacht" in a baritone voice of sympathetic timbre; Gertrude Schroeder, whose soprano is one of even, agreeable quality, sang songs by Tchaikowsky, Brahms and Wagner. Later in the evening, Mr. Klibanski, by request of the guests and his pupils, responded with a group of songs in German and English from the works of Schumann, Brahms, Homer and Nevin, and he was compelled to add a number of encores. Ethelyn Zowman, a pupil of Charles Lee Tracey, played excellent accompaniments.

This afternoon, Mr. Klibanski will again entertain guests with a program of lieder interpreted by himself.

Martin's "Elijah" and "Messiah."

Frederick Martin, the basso, had splendid success in Toronto, Canada, recently, where he sang the bass roles in both "Elijah" and "The Messiah." The following four notices lay special stress on his beauty of voice, finish, flexibility and dramatic feeling:

Frederic Martin displayed a beauty of voice with more than average range, in which the climaxes had dramatic effect.—Toronto Evening Telegram, March 14, 1912.

Frederic Martin seemed to be inspired by the occasion, and sang with a musical finish and realism, as governed by the words, that carried conviction to the audience.—Toronto Globe, March 14, 1912.

Frederic Martin, who was entrusted with the bass solos, has a big, robust voice of much depth of tone. Flexibility and great accuracy of pitch are characteristics of it which stand out prominently. He scored a triumph in his rendering of "Why Do the Nations."—Toronto Mail and Empire, March 14, 1912.

Frederic Martin sang the "Elijah" solos with distinction. The dramatic climax in "Is Not His Word" secured a warm appreciation, and in "It Is Enough," sung with most pathetic force, the applause which followed was not satisfied with a first nor a second acknowledgement.—Toronto World, March 14, 1912.

Grace Hall-Riheldaffer in Cleveland.

Grace Hall-Riheldaffer appeared in recital March 18 in the aristocratic Windemere Methodist Church, Cleveland, Ohio, which was a return engagement, and again captured her enthusiastic audience. So great was the appreciation of the work of this artist that she has been re-engaged to appear in recital in this church during the coming season.

On March 22 Mrs. Riheldaffer gave a recital in Brad-dock, Pa., also a re-engagement. On April 16 she will make her second appearance in Homestead this season in recital in Carnegie Music Hall, and on April 23 will sing before the Tuesday Musical Club of Pittsburgh.

Artist and Violin.

Kathleen Parlow's violin is a Joseph Guarnerius del Gesu, dated 1735. It is the so called Viotti violin given to Viotti's pupil, Bailliot, and passed at his death to Count Pillet-Vill, of Paris, who held it for forty years. At the death of the latter the violin was sold at auction and then passed through several hands before it was presented to Miss Parlow. By the way, Miss Parlow was born in Calgary, Canada, just twenty years ago.

MUSIC IN NEW HAVEN.

NEW HAVEN, Conn., March 22, 1912.

Tuesday will long be remembered by New Haven lovers of music, for two important events came that day. In the afternoon the last of the season's concerts by the New Haven Symphony and in the evening the Boston Opera Company presented "Madama Butterfly" with that sterling little artist, Alice Neilsen.

The symphony program bore the names of two local composers. William E. Haesche conducted his tone poem, "The South." This is a work full of melodic color, with unique instrumentation, all leading to a fine climax. The orchestra did its work seriously and met with enthusiastic approval. Seth Bingham, instructor of organ playing in the Yale department of music, presented his "Humoresque," op. 15, for an initial hearing, which, under the baton of H. W. Parker, created a decidedly favorable impression. Its novelty should insure a frequent hearing. The talented composer arose in the audience to acknowledge the prolonged applause. The "Melpomene" overture, by George W. Chadwick, then followed and proved a delightful selection. The Beethoven symphony No. 8 closed the program.

"Madama Butterfly," the third and last of the series of grand opera, again filled the theater. Alice Neilsen was brilliant in voice and superb in action. Her many recalls frequently reached the point of an ovation. Maria Gay also came in for a goodly share of the applause, while Zenatello, with a tenor voice of rare quality and power, made even a greater impression than he did in "Aida," and Ramon Blanchart as Sharpless was vocally strong and caused merriment as the bamboo stool on which he was seated was wrecked under his two hundred avoirdupois. What would have been a beautiful and an artistic success

was almost spoiled by the loud prompting of a coach seated in the orchestra, whose stentorian voice was heard all over the house. After the opera the new Hotel Taft was thronged. Madame Gay and Signor Zenatello sang for the guests.

Frances Osborn, of Derby, tendered a complimentary concert to the active and associate members of the Derby Choral Club recently. The artistic program was furnished by Mildred Potter, contralto, and Leo Ornstein, pianist.

One of the choice musical treats of the season was the song recital given by Johanna Gadski and Charles Albert Baker, pianist. Her program included ballads, old and new, in German and English, also "O bona patria," from Parker's "Hora Novissima," and the "Liebestod," from "Tristan und Isolde."

E. A. L.

Entrance to Frau Hedmond's Classes.

The singing classes of Marie Hedmond, sole teacher of Elena Gerhardt, are open to private or class instruction at all times except during August and September. Correspondence may be directed to Marie Hedmond, 24 Sidonien Str., Leipzig.

Opera Engagements.

The Metropolitan Opera Company has engaged Jacques Urlus, the German tenor. Andreas Dippel has engaged Clausen, the Stockholm contralto, and several noted Italians—all for next season, of course.

Melba Here Next Season.

Melba returns to America next season on a concert tour and also to sing with the Montreal Opera Company during part of its Canadian tour.

Letters at the Offices of The Musical Courier.

Letters addressed to the following persons can be found in this office, and will be delivered on presentation of credentials: Madame Yaw, Madame Bressler-Gianoli, Albert Delmas, Prof. Rafael Joseffy.

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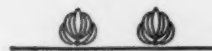
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